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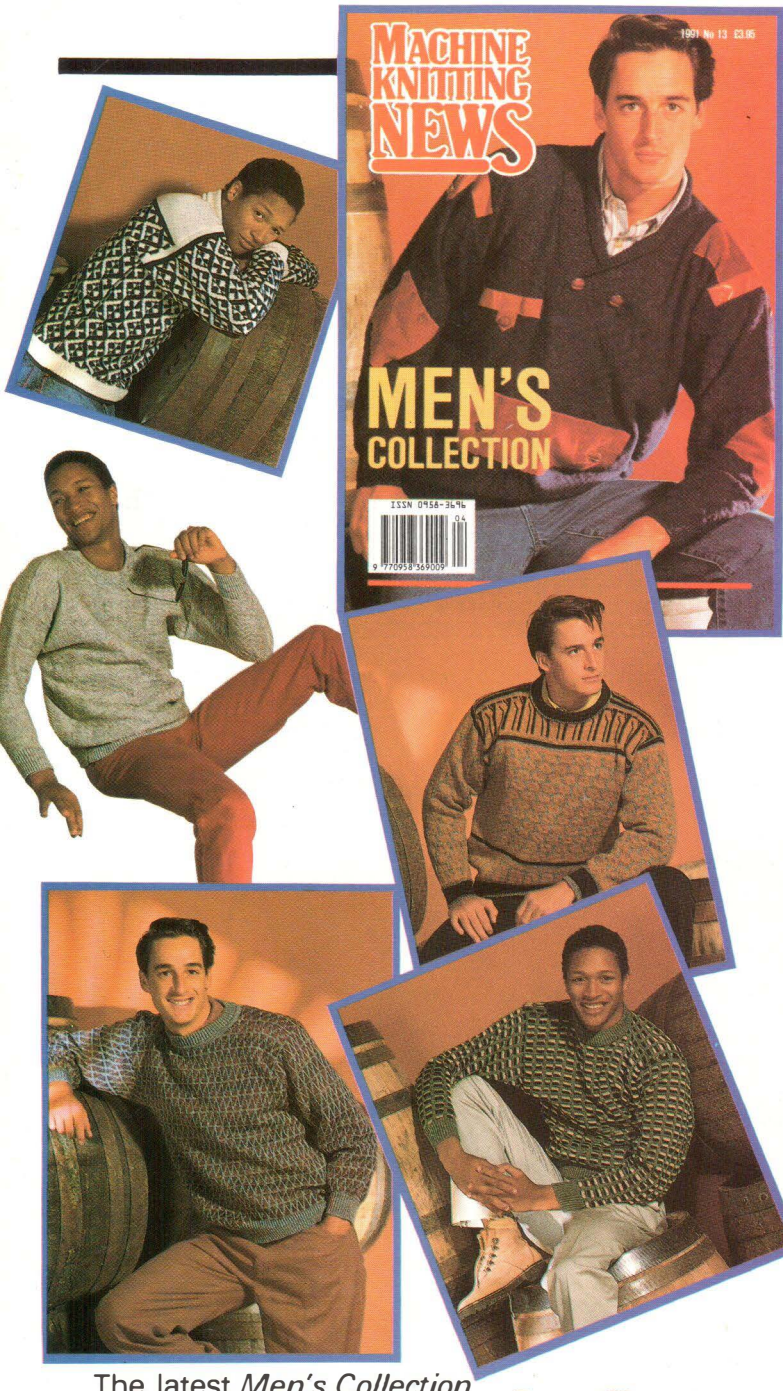

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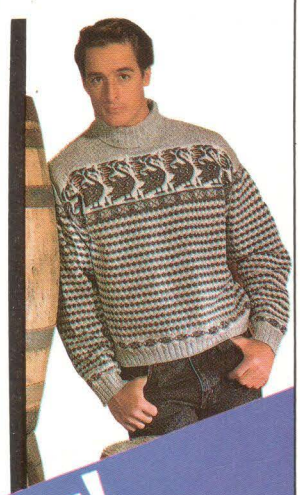

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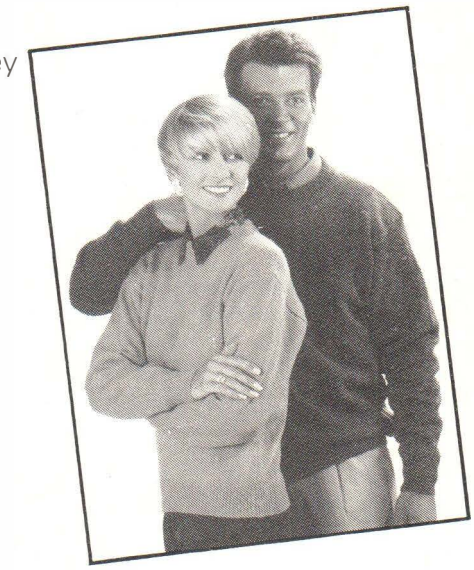
Contents

NOVEMBER 1991

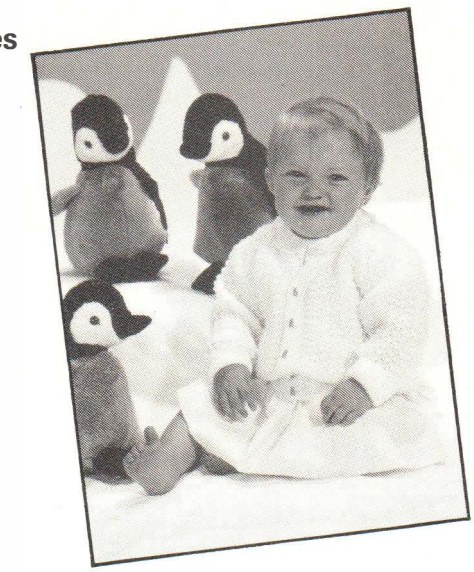
FEATURES

7 **Profile on Success:** The Woodward-Davey partnership
15 **The Finishing Touch**
18 **Millbrooke Designs:** Deco cards and electronic card reader sheets
22 **Jacquard Punchcards:** Punch your own
26 **The Bit Knitter:** Design interface for electronics
62 **Sharing Skills — Increasing Income:** Training seminars



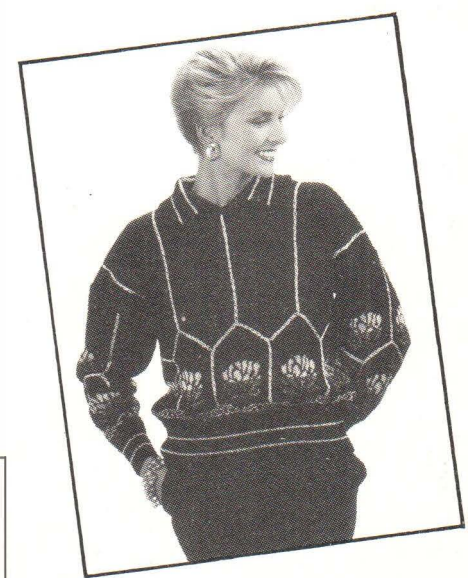
PATTERNS

34 **Chrysanthemums Sweater**
37 **Passap Shetland Sweater**
41 **Fair Isle Sweater with Fisherman's Rib Collar**
43 **Man's Gansey**
46 **Sideways Knitted Sweater in Larger Sizes**
49 **Round and Square Cushions**
51 **Teenage Ribbed Suit**
54 **One for the Lads!**
57 **Passap Baby Cardigan**
59 **Christmas Baubles Sweater**
60 **Abbreviations**



REGULARS

4 **Editor's Letter**
5 **Letters to the Editor**
6 **Time is Money:** Basic rib and racked variations
8 **Update:** All that's new on the market
10 **Competition:** Win £100 worth of Many A Mickle yarn
13 **Theme and Variations:** Shawl collars
14 **Yarn Break:** Focus Knitting
16 **Out and About**
17 **Special Book Offer**
24 **Fashion Trends**
27 **Software:** Angela Gordon continues her series
28 **The Home Front:** How to plan a display
30 **The Latest Edition**
32 **Inspirations:** An autumn glow from Rosalie Davis
36 **Marketing:** Yarn counts
60 **Calling all Clubs:** Competitions
61 **The Industrial Knitwear Market**



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EDITOR'S LETTER

Dear Readers,

If this magazine had a special theme this month I would say that it should be PLANNING.

Rosemary Sheath's article is about planning a display, Focus Knitting's feature in Yarn Break is really about planning your yarn buying and I am sure that if you read through the pages you will find the emphasis on planning features widely.

I remember an amusing incident when a friend of mine was checking on her family before they set out on their holidays. You know the sort of thing: "Have you got your swimming trunks, bank cards, sunglasses etc?" She was accused of interfering and so she left them to it. The result was that they had not got far on the journey when they had to do an about-turn for something vital that someone had forgotten... lesson learned.

We are not all natural planners, but we can learn to plan and a few minutes taken with a pen and paper can mean hours of time and frustration saved in the long run. I am sure that my bank manager still recalls with amusement the very first cash flow forecast that I presented him with, but it was a useful exercise and if your business is to be profitable, it is vital. Planning is not just about cash it is about time, goals, short and long term and probably most important of all, ideas.

How often do we have a good idea and always at a time when we cannot do something about it immediately... sitting in a queue of traffic, waiting in the supermarket (though if we have planned our shopping we should not be there when there are queues). A notebook to hand and a quick entry will at least ensure that the idea is not immediately forgotten and then the rule is to do something about it as soon as possible.

If I have an idea in the office I leave a note for Hilda that says 'we must discuss this on Tuesday' or whatever day is next available. That way it prevents the idea from floating into obscurity and it is always helpful to bounce ideas off on other people.

Perhaps you have a knitting friend you could meet for coffee from time to time simply for the purpose of discussing new ideas, the very fact that you have made a date will keep the idea on the boil and something will materialise if the idea proves to be sound.

We are so busy, especially at this time of year, that we tend to forget our planning time and it should not be so. Everything from something as simple as a meal to an event as vast as the British/American Exhibition needs and benefits from planning. Most of us are in the knitting business purely by accident, but accident will not keep us there and it will not keep us profitable, but careful planning at regular intervals will...

My planning this week is for the coming exhibitions. I hope to meet lots of you over this knitting season, please plan your time so that you can have a chat during your visit.

Hazel

COMING NEXT ISSUE

Last minute Christmas knitting
Some *SUPER* giveaways...
Mini competition
More on design from Elaine Cater
The perfect *PROFITABLE* Christmas

From the other side of the fence

There is an old proverb to the effect that to understand another man's problems you must walk in his shoes. Here at the office we receive many letters from readers about their local knitting shops, clubs and classes and it is about the shops that I want to write today.

YEARS GONE BY

If I had to go back in time and consider the learning processes I have experienced on my knitting machines I am certain that my best friend and tutor was Marion Nelson who at the time, owned our local knitting machine shop. Marion's shop was one of those places where you were always welcome regardless of the amount of money you spent. I know that there are many machine knitters like me who also learned at Marion's machine and I'm pleased to say that the learning continues through the ever popular Marion Nelson Pattern Cards... also a product of those days of teaching new knitters.

EXPERIENCE

I once helped out in a friend's wool shop and after a hectic day, the last straw was a customer who had me remove every ball of blue wool from the shelves, she took it outside to check it against her face... and then finally, yes you guessed, she had the first ball I had offered and ONLY ONE!

That was when I decided that retailing was probably not my scene. We can all remember times when we could justifiably complain about the service in a shop, but there is always the other side of the fence... here is just one point.

The knitter may not realise that if the shop accepts a small order of something that is not in stock, the shop may well have to pay the postage on it and this accounts for most of the profit. Most shops will do this just to please a valued customer, but it is frustrating if the customer does not then turn up for the order or changes her mind. As a newcomer to this trade and a knitter for only a few years, I do not profess to know half of what my customers know. What I do know is that I have set up in business to provide an honest and fair service. Like so many small businesses, I do not wish to make vast amounts of money, I merely wish to be my own boss, get to know like-minded people and provide the best possible service I can. Many small businesses are closing down all around us and the problem is not so much that there is no money about, it is more a question of no support. We cannot all be experts and know everything that there is to know about the trade we are in. It takes time, years in fact, but if we destroy the friendliness of the small traders we destroy the friendliness and closeness of the machine knitting circles and communities."

Yours sincerely,

pp Several Small Traders

A LETTER OF SUPPORT

June Helliwell from Bennisworth, Lincoln says:

It is very sad that so many local wool shops are having to close, but it is the local customers who are closing them. I work in a lovely shop, well stocked with yarns, spares, machines and patterns, advice is freely given and with new machines, up to ten hours' free tuition has been given. We are constantly dealing with 'how to' problems and not always for machines which have been bought from our shop. All are cheerfully sorted out with a 'come back if you have any more problems' BUT... where do they buy their yarns? Mrs Janice Upton says in the August issue how very helpful her 'local wool shop lady' has been and then goes on to ask where should she buy her yarns! I ask you! Surely it is not expensive where she gets her free advice and help and she would be at least showing some loyalty and appreciation by buying her yarn there and so helping to prevent yet another local shop from closing down. I hope that you will continue to champion the cause of small businesses (which is what most of us machine knitters are anyway) struggling at this time, with high business rates etc and falling sales, but still willingly giving help when needed and keeping shelves stocked to try and please everybody. Keep up the good work with your admirable magazine and let's hope that we can all enjoy some *Profitable Machine Knitting.*

ANOTHER SUPPORTING LETTER

Mrs Doreen Beasley from Thatcham in Berks says:

I would like to tell you about a superb shop in Witney, near Oxford. The proprietors are Mr & Mrs J M & R Blumire. Nothing is too much trouble for them whether it is help on a machine, choosing colours of yarn or how to knit a certain stitch. The shop is like Aladdin's cave, not very large but the range of books, yarns, samples and displays of information is incredible. My visit to the shop J & R Knitting Machines was such a pleasure that I want others knitters to know about it. In fact, I have brought some maps home with me of the area so that I can spread them around amongst my friends. Many thanks to all helpful shop owners and to you for an excellent magazine which gives so many of us so much pleasure.

HELGA'S PUT HER BROOMSTICK IN PART EXCHANGE!

ED SAYS

Thanks to both our readers for their letters. So many people are ready to complain, but not so many folk take the time and trouble to pay compliments and they do boost the moral.

MOHAIR WEEKEND WINNER

Mrs Doreen Bishop from Stourport, Worcs, wrote to say:

As you will probably remember, I was a winner of the Mohair Weekend at the Mohair Centre at Chiddingly, East Sussex and I would just like to thank you very much for such a wonderful weekend. My daughter came with me and we both thoroughly enjoyed ourselves, we learned so much about weaving, dyeing and spinning mohair with a group of lovely people from all over the south of England. I bought a spinning wheel and my husband is already putting it together for me so I can put into practice what I have learned. Thank you again for such a lovely weekend, we both had a wonderful time and I have realised a life-long ambition to be able to use a spinning wheel.

FOR THE FUTURE

We are sure that there is a wonderful article waiting to be written, compiled of stories from 'the other side of the counter' be it a shop, a craft stall or orders delivered from home... how about putting pen to paper – we will pay £10 for the 'star letter' and £5 for three runners up.

Basic rib and racked variations

There is more fashion emphasis on welts and cuffs at the moment. Cables or hand tooling are attractive but time consuming. BETTY ABBOTT suggests you try this one which can be as simple or as patterned as you wish

This welt/cuff/neckband/sideways strapping rib is one I use when something less elastic than a full pitch 1x1 or 2x2 rib is required. I recommend it for jackets and dresses in plain fabric or for sweaters and cardigans where the main fabric knits wide, e.g. tuck, or slip, single or double bed. It is particularly useful for neckbands because the cast on edge narrows and fits into a very neat round neck.

The instructions are for 3 to 4 ply yarn.

WELTS/CUFFS

Ribber set at full pitch, bring forward the required number of Ns in 1x1 selection.

At T0/0, knit zig-zag row, hang comb and weights. Knit 2 rounds circular (4 passes of carriage).

Bring into work empty Ns on main bed, including 1 N beyond outside right edge. K1 row.

MB T2 to 3, RB T0 to 1, continue in rib for depth required. Complete welt with transfer row T3/4, rack 5-4, with transfer carriage at lower setting, pass across and continue in main fabric.

Seaming: Note that there is a half stitch allowed for seaming over cast on and first row of 1x1 rib. When the ribbing changes to a half pitch setting the seam allowance is one purl stitch at each end.

Use this setting with a purl sided main fabric. For a plain sided main fabric, reverse tensions and bring into work empty Ns on ribber bed. Transfer stitches from ribber bed in two stages according to transfer carriage manual.

Cables: These are worked by crossing the superimposed ribs i.e. on the bed with alternate Ns in WP. Cabling across the whole needle bed will give a smocked effect. Quicker, and more attractive, is to cross groups, say every fifth and sixth rib, every fourth row. You may find that on a cuff two groups, and on a welt five, planned from the centre out, give the best effect.

NECKBAND

(To fit shaped neck)

As above, with empty Ns on main bed brought into work. When depth required, transfer all sts to MB. With right side to neckband, hang body of garment evenly. K1 loose row, latch off.

NECKBAND

(To cover cut and sew neck)

As above, with empty Ns on main bed brought into work. When depth required, bring into work empty Ns on ribber bed. T1/1, K1 row full needle rib followed on each bed by 1 row T4, 2 rows T5, 1 row T6.

In waste yarn, knit at least 10 rounds followed by 5 rows full needle rib. Wipe off, press to set and link or backstitch to neck.

Use a colour changer to knit envelope, with front bed yarn in feed 1, back bed yarn in feed 2 and waste yarn in feed 3.

SIDEWAYS STRAPPING

Knit to match neckband, positioning any joins at shoulder seams.

RACKED VARIATION ONE

Racking lever at 5, cast on as above, hang comb and weights, K2 rounds circular, 1 row 1x1 rib.

Set ribber to half pitch. Bring into work all Ns on MB including 1 N beyond outside right end needle.

RC000. T1/1, K1 row. T2/2, K1 row. Prepare for racking: T2/4, K1 row.

Rack 5-3, K1 row; rack 3-1, K1 row; rack 1-3, K1 row; rack 3-5, K1 row.

T2/2, knit depth of rib required and transfer as above.

Use this setting with a purl sided main fabric. For a plain sided main fabric, work the opposite way round. Bring ribber Ns into work, including 1 N beyond outside LEFT end needle. Rack 5-7, 7-9, 9-7, 7-5, with tension set at MB 4, RB 2.

In either case a second set of racking can be worked at top of rib, spaced to finish 4 rows before full depth of welt/cuff. Follow with 3 rows of rib, then knit transfer row.

RACKED VARIATION TWO

Racking handle at 5, ribber at full pitch, select for 1x1 rib.

Cast on. T0/0, hang comb and weights, K2 rounds circular, 1 row 1x1 rib. Set ribber to half pitch, bring into work all Ns on MB including 1 N beyond outside right end needle.

RC000, K1 row. Now transfer every fourth stitch from ribber bed to main bed, leaving empty needle out of work. K1 row T3/1.

Prepare for racking: K1 row T3/4 or 3/5. Rack 5-3, K1 row; rack 3-1, T3/1, K1 row. T3/4 or 3/5, K1 row. Rack 1-3, K1 row; rack 3-5, K1 row. T3/1, continue in rib.

Seaming: As above, but when joining the half pitch setting, ignore the racked plain rib sitting on top. After seam is joined, go back and stitch the racked plain rib across seam to complete racked appearance.

FURTHER VARIATIONS

Set tensions as above, knit preparation row, rack 5-7, 7-5, 5-3, 3-5. In any of the racked ribs, cables can be included in the plain rib which follows.

Include as a feature on a plain, drop shouldered sweater. Knit back and front plain, out of a regular 1x1 rib setting if you prefer. Use racked rib for neckband and for trim at top of sleeve.

5cm before top of sleeve, transfer alt Ns from MB to RB, fill empty RB Ns from heel of MB st. Hang comb and weights. MB=MT, RB T1, set ribber to tuck in one direction. K8 rows in half Fisherman's Rib, finishing with knit row on ribber. Reset ribber tension to prepare for racking, e.g. T3 or 4. K1 row, over next 4 rows rack 5-3, 3-1, 1-3, 3-5. Reset ribber to tuck in one direction and at MT over RB T1, K8 rows in half Fisherman's Rib, finishing with knit row on ribber. At latching off tension, knit transfer row. Transfer stitches and latch off.

PROBLEMS

Use a clean, well oiled machine. Racking requires the work to be well weighted. Sufficient yarn must have been knitted in the previous row to allow the needle bed to move across two spaces, so adjust tension accordingly. Where several Ns are knitting on one bed only, the tension needs to be much higher on that bed than when Ns are positioned in a 1x1 or 2x1 rib sequence. An understanding of uneven tension settings allows for a much more creative use of the ribber.

Working through this basic rib and its racked variations would make an excellent teaching demonstration. The basic rib is simple enough for a beginner to manage and a logical progression from a full pitch to a half pitch setting. The variations teach the importance of correct pitch and racking settings, the need to prepare for needle bed movement by the correct use of tension, the planning of seaming and the use of weights to assist the ribber to function properly.

The racking sequences can be knitted from a full needle rib cast on, with an alternate stitch transfer from one bed to give correct rib setting, but the result is less attractive and very much more time consuming!

Oriental inspiration

An inheritance of oriental rugs inspired the colourful works of art created by the WOODWARD-DAVEY partnership

What sparks off a profitable and somewhat unique enterprise? In the case of Tony Davey and Jennifer Woodward — known as Woodward-Davey — it was an inheritance of rugs and artefacts collected from Afghanistan by a great uncle, while living in India.

Years were spent admiring these before the wonderful colours and patterns were introduced into their work, without formal art school training. The design partnership was set up in 1985, with Tony concentrating on hand knitting and Jennifer working on machine knits.

Their work is extremely colourful — based on Oriental textiles, motifs and symbolism. In the hand knits, colour is often changed in every row with some 120 colours used in a single waistcoat, and needless to say, each garment is a 'one-off'.

Tony Davey sees knitwear as an art form, which at its best can be appreciated in the same way as a picture or wall hanging. Confirmation of his viewpoint is to be seen in the galleries and other exhibitions which are proud to display their work.

Woodward-Davey's designs use hand-dyed or space-dyed yarns interspersed with gradual colour changes to achieve maximum differentiation. Shetland wool, they feel, allows better colour definition than the more chunky yarns, but chenille, mohair and silk combine with this to give a rich variety of textures. Indicative of the extreme care given to each garment, will be a single stitch of contrast colour in the centre of a flower or motif — not repeated elsewhere as a regular part of the design. Subtle grading of colour is achieved in each garment and if necessary, the Woodward-Davey team can take to dyeing their own colours. The vivid colour story created can only be likened to precious rugs and textiles. Shades range through the earthy browns, ochres and greys to brilliant blues, heather, lavender, turquoises and pinks.

Some ten years on, Tony Davey has extended his original rug inspiration to include ancient history. His five-colour

Chinese dragon is taken from hexagrams from the *I-Ching* — a book on divination. An Egyptian jacket bears the Egyptian cross, while a cardigan design is based on a Karabagh prayer rug. A phoenix jacket was inspired by an Armenian rug — and the familiar Indian paisley is an established favourite because of its fluid and flowing design. Other creative ideas include a Tree of Life, the Lotus design, an Aksfafar Star cardigan, the Persian Rose and a Samarkand sweater.

The Woodward-Davey team create their designs with detailed drawings on graph paper. A stepped stitch pattern is then produced and decisions are made to determine which aspects of the pattern are most important. This is then broken into colour areas and colour runs are selected. Outworkers from surrounding areas in Norfolk are then given detailed patterns from which to work — for this is *not* by any stretch of the imagination, an assembly-line, factory type of production!

There are rules laid down as to how colours are to be used — a single stitch of contrast colour embroidery may be used to highlight just one motif in a garment — so that no two are ever alike, and again hand-dyed silks are used to produce these effects.

By contrast, the garment shapes are essentially simple, although the peplum is a favoured touch. Finish is of the essence; seams are hand-sewn, jackets are lined with hand-painted silk, and the buttons used are 80-year-old, hand cut mother-of-pearl.

Not surprising therefore, that Jennifer's garments are priced from £50 to £100, while Tony's can command from £165-£400.

The Woodward-Davey outlets are mainly craft fairs and exhibitions, although a few garments may be found in a sprinkling of 'up-market' shops. At Christmas time the team takes a stall at a tiny market in Cambridge and it is not unusual to see some of the cycling dons wearing a Woodward-Davey sweater.

The general acceptance of Tony Davey's knitwear as works of art is not surprising. Together, ranging through hand and machine knits, the Woodward-Davey team are creating knitwear which is likely to have a valued place of its own in the years to come, and a 'Woodward-Davey' may one day be akin to owning a valuable painting by a well-known artist.

Perhaps a tribute to their expertise and creative talent is the fact that Tony has been commissioned to write a book, to be published in the near future by David & Charles.

That should be an event for knitters everywhere to look forward to.

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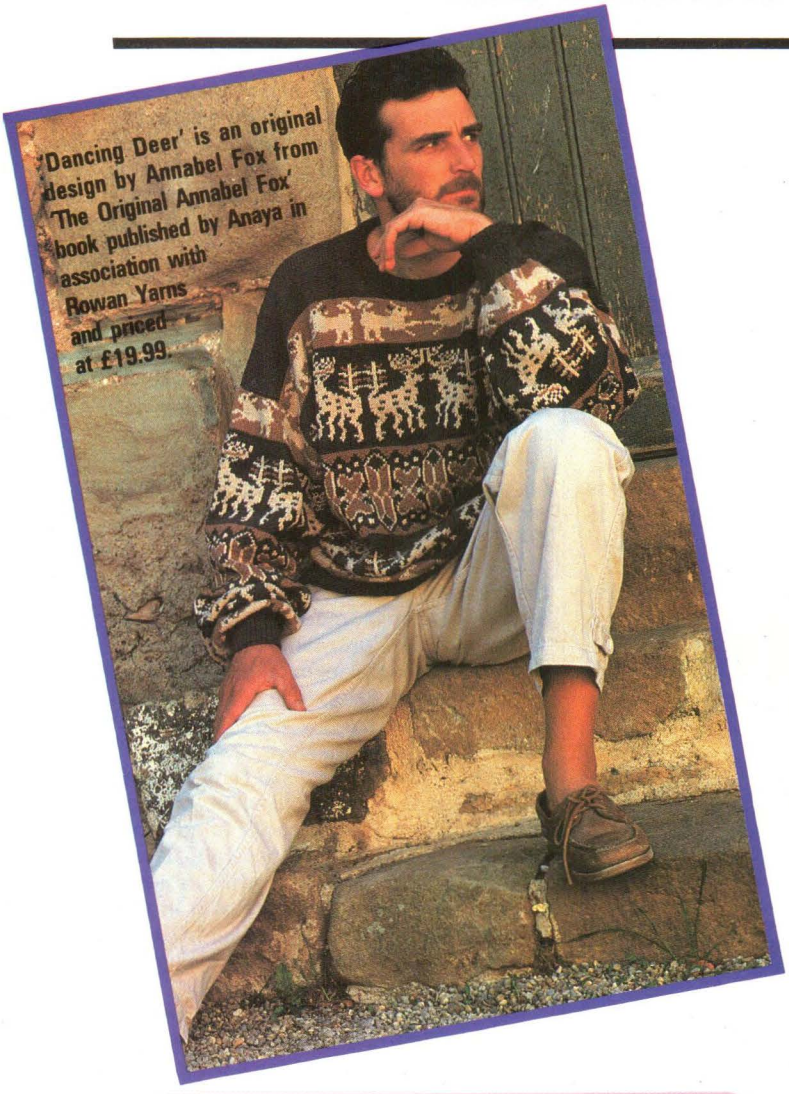
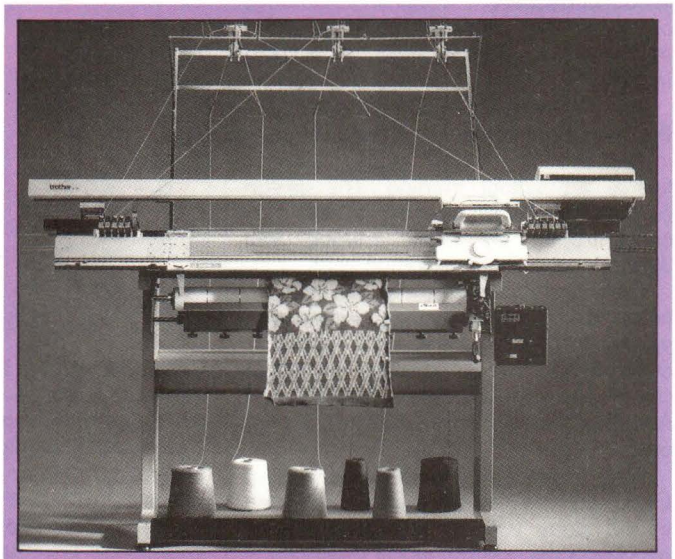

'Dancing Deer' is an original design by Annabel Fox from 'The Original Annabel Fox' book published by Anaya in association with Rowan Yarns and priced at £19.99.

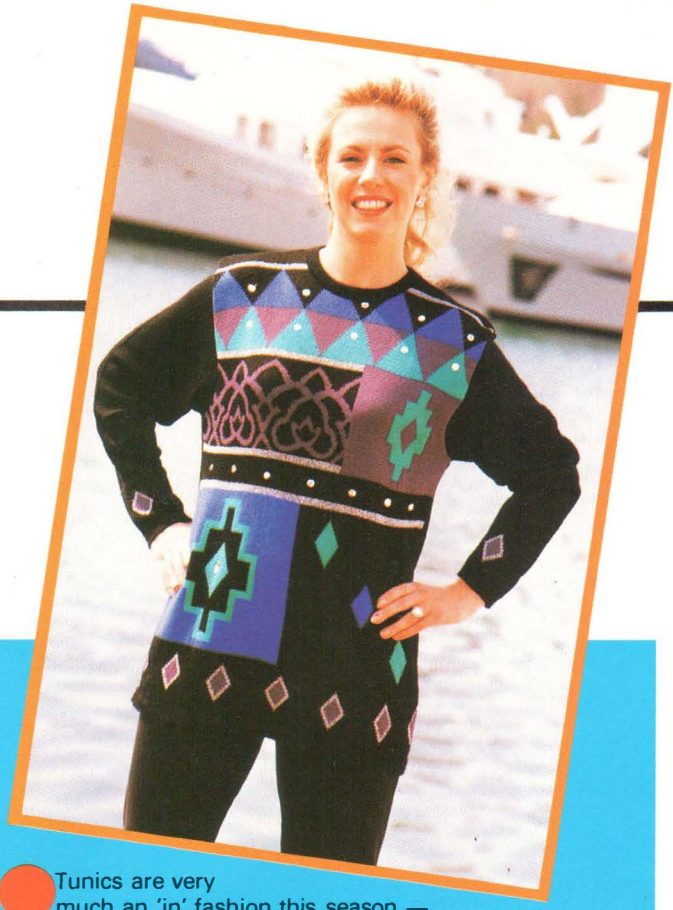
FREEBIE

LOOK SHARP! For our freebie this month we have 10 pairs of KAI scissors from Newey on offer. Each pair, with colourful handles, is made from the highest quality materials and is guaranteed for years. The blades are hand ground, high carbon stainless steel, honed to produce a razor sharp cutting edge from tip to shank. The turquoise and hot pink handles are an attractive extra — and the scissors will last and last! To enter our draw send a postcard with your name and address marked 'Scissors' to Profitable Machine Knitting, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS.

Sally H. is the trading name of Sally Hickman who has built a satisfactory business creating Shetland lace shawls of great beauty. Sally was taught to knit by her grandmother when only four years old and has been knitting ever since! Sally wants to revive this 'dying art' and has been helped by an exhibition at the Lichfield Tourist Information Centre and an interview on local radio; she has also been booked to speak at local WIs and would no doubt visit interested knitting clubs. She can be contacted at 27 Spearhill, Lichfield, Staffordshire WS14 9UD (Tel: 0543 251729).



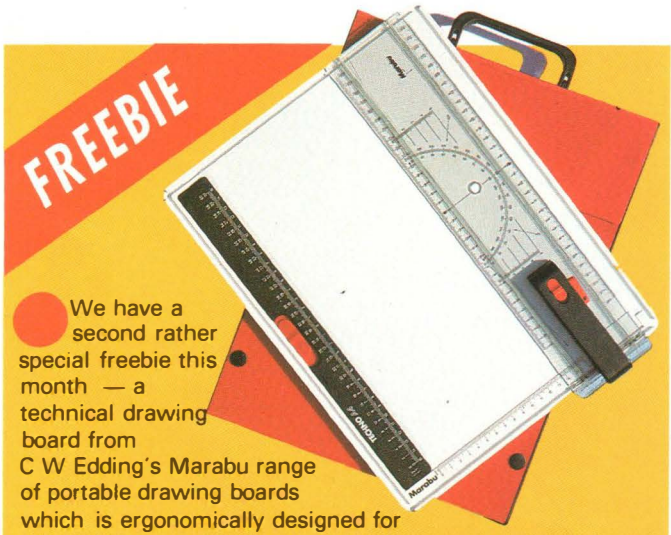
Of great interest to readers of *PMK* is a new semi-commercial knitter from Brother. Designed to meet the varying demands across most knitting situations from the production of factory samples to home knitting for profit, the CK35 encompasses a wide range of features and techniques. At the core of the CK35 is the electronic, computerised control board which runs an entire knitting system comprising the knitter and ribber (both with 4.5mm gauge, 200 needle bed) motor drive unit and fully automated, six colour yarn changer. The memory bank has been designed to accommodate large and complex patterns from a basic 200 stitches by 1,196 rows to multi-colour Jacquard patterns of 200 stitches by 312 rows. There are very many more features which space prevents us from mentioning. The CK35 is of great interest to the serious knitter and will cost around £3,500.



Tunics are very much an 'in' fashion this season — and the tabard style sweater illustrated, shows the current trend for mixing colours and motifs, and has much heraldic influence. It's a Lyndella sweater by Norman Linton which will be on sale at shops throughout the UK this autumn.

In the new Wendy House catalogue there are two pages of delightful Christmas appliqués, including among others, clowns, jack-in-the-box, snowmen, penguins and much much more. Contact Wendy at The Wendy House, 7 Berry Lane, Longridge, Preston, Lancs PR3 3JA.

UNWRA, the United Nations Work Relief Agency, has been helping disabled Palestinian refugees, now in Syria, by introducing them to domestic knitting machines. Six women have been given a low interest loan and have set up a knitting co-op. One woman said that before this she was 'a human being without hope or incentive' – now she can work and produce and feels very much better!



We have a second rather special freebie this month — a technical drawing board from C W Edding's Marabu range of portable drawing boards which is ergonomically designed for the 'professional' with every feature and accessory usually associated with large drafting boards, yet compactly packaged for a quick and easy get-a-way. Worth over £20 this 'laptop' drawing board is ideal for clubs and classes or for those taking City and Guilds. Send a postcard with your name and address marked 'Drawing Board' to address on opposite page.

Two club notes we have been asked to publish: The Silverknowes Club which meets at the Blackhall Primary School, 83 Craigcrook Road, Edinburgh will have resumed its meetings as from September 3. Contact the Secretary, Mrs Evelyn McBride on 031-336 3280.

And a very special appeal to all clubs in Wales from Olwyn Gardner who wants to compile a list of all Welsh clubs who would be interested in an annual gathering, a Guild and hopefully a National Exhibition at the Royal Welsh Show ground at Builth Wells! Please contact Olwyn at Dolau Uchaf, Pentrecwrt, Llandysul, Dyfed SA44 5DA.

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FOCUS KNITTING, 4 Elm Court, Crystal Drive, Sandwell Business Park, Smethwick, Birmingham B66 1RB.

Competition

£300 WORTH OF YARN

from Many A Mickle [Brier Hey] to be won in another easy-to-enter competition

One of the most comprehensive ranges of natural yarns to be found anywhere is shown in the new shade book which combines the best of Brier Hey and Many A Mickle selections, all now available from one source. We have three prizes of £100 worth of yarn each, to be won by lucky readers — and with something in the region of nearly 20 different collections and more than 600 colours our prize-winners are going to be spoilt for choice!

Among the lovely yarns which will be available are: 100% pure new Botany wool, 100% pure new Shetland wool, 3 ply British wool, 4 ply and 2 ply wool, Fleck Tweed, Guernsey, 80/20 3 ply, Plain Cotton, 3 ply Slub Cotton, Traditional Aran, Luxury Mohair, Mohair/Polyester, Rainbow Collection, Aran, Hedgerow — and more.

Buying from Many A Mickle gives you access to a range of yarns and colours that no ordinary wool shop could stock — .and they offer an unrivalled national mail order service. The Many A Mickle name is your guarantee!

RULES

We have illustrated a suit knitted in Many A Mickle yarn — all we want you to do is to identify the yarn used from the selection listed above. Write your answer on a postcard or on the back of a sealed-down envelope, add your name, address and telephone number and send your entry to 'Yarn Competition', Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS, to arrive not later than November 30, 1991.

The prizes will be awarded to the senders of the first three correct entries drawn after the closing date. The competition is open to all readers resident in Great Britain and Northern Ireland only, except employees (and their families) of Litharne Ltd, and Many A Mickle (Brier Hey).

The prizes must be accepted as offered. There will be no alternative cash or otherwise.

The decision of the Editor and Judges is final and no correspondence will be entered into.

Entries arriving after the closing date or not complying with the rules will be disqualified.

The prizewinners will be notified and the results published in a future issue of *Profitable Machine Knitting*.

If you are not lucky enough to win you can get details of this yarn service from Many a Mickle (Brier Hey) Mytholmroyd, Hebden Bridge, West Yorks HX7 5PF (Tel: 0422 882200).

CONDITIONS — Direct Knitting & Sewing Supplies Ltd

This coupon is worth £5 off the normal advertised price for any one of our courses in the Open Learning Scheme. To take advantage of this offer, just complete the coupon and mail it with your cheque or credit card details to Direct Knitting & Sewing Supplies Ltd at the address given below. This coupon must accompany an order; only one coupon per order.

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This coupon is worth £5 off your first order with Knitaid when you send for our **FREE** catalogue and price list.
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Offer closes 31/12/91

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Singer will credit this coupon at its face value against the purchase of a 624 machine provided it is returned with proof of purchase (machine serial number, date of purchase, name and address of purchaser) within 14 days of purchase. Only one coupon may be accepted per machine. Please send coupons for redemption to SDL Ltd, 91 Coleman Road, Leicester LE5 4LE. Singer reserves the right to withhold credit if they have cause to believe these conditions have not been fulfilled.

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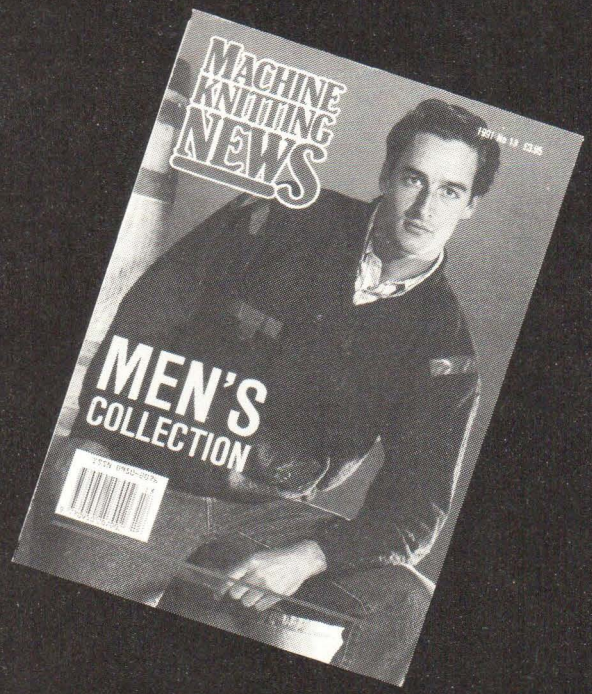

The latest *Men's Collection* is chock full of designs sure to appeal to your man, whether he's at his best in jeans and a casual sweater or tie and smart knitted jacket. You'll find more classic styles here than ever before, as well as some super sporty sweaters, cardigans and an innovative polo neck that gives you scope for trying your own individual design ideas.

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Each and every month we'll be featuring a selection of goods. All you have to do is clip the coupons and follow the instructions to big savings

Watch out for more great CASH COUPONS in next month's issue

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This offer expires November 30, 1991

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A note on shawl collars

DORIS COUTTS gives us some useful information on shawl collars and practical advice on how to produce them

The easiest shawl collar to knit is the type based on a round neck sweater. For this, at the armhole level, or thereabouts, you cast off a width of say about 15 to 17cm (6 to 7in) or, for example, the width of the original back neck. So if you're working on a block or drawing a sketch to work to, mark in this line and then widen the original neckline at shoulder level by 3cm each side, and draw a slanting line out from the bottom to the top of the neckline each side (see Figure 1). This will be the shape to knit for the front of the garment.

Cast on (usually in rib) enough stitches to fit across the bottom of the neckline, then measure up one side of the neck opening, across the back and down the other side, and knit this total length of rib, plus a little extra for ease — this will help the collar to sit nicely across the back. One short edge is attached right across the front opening, then one long edge is joined around the neckline, and the last short edge attached neatly underneath the first join, right over left for ladies, vice-versa for men. The collar is then turned back on itself, and you will see that it needs to be wide enough to give a neat line. Or it can be knitted sideways with a join at centre back, in which case the ribs will sit at approximate right angles to the neckline.

A 'V' neckline could be done in a similar way, but when it comes to a shawl collar on a 'V' neck cardigan, it needs a little more care. First, of course, you need the length of the band and then you will have to increase up to the width you require for your collar, bearing in mind that you have to include the under part of the turn in this width. The increases should finish a few inches below shoulder level (or at the join of the raglan seam) and then for a really good fit, you need to do a block of short rowing, with the shortest side on the side where the increases were made. Measure around the neckline from the place where you intend to finish the increases, round the back neck to the same place on the other side, and then divide this approximately into three; work out the number of rows in each section, then short row over about two thirds of the width; look at the diagram and you will see what I mean (Figure 2). It is difficult to give measurements, as this so much depends on your garment, but I have put an estimated example in to give you an idea.

The shaped edge is attached to the garment neckline, leaving a neat unshaped edge to turn out on the right side of the garment. It does happen that increases don't always measure the same as decreases, so you may prefer to knit in two sections, starting at the centre back on waste yarn, and then grafting the two halves together afterwards. If you find grafting in rib tricky, try grafting the knit stitches together on one side first, then turn to the other side, where the erstwhile purl stitches have become knit stitches and can be grafted in the normal way.

Start by knitting the half with the button band first, then you can work out the spacing for the buttonholes.

Some garment patterns give the shawl collar and bands as a sideways knitted section. Except on children's garments, it will not be possible to knit this all in one piece, and the join is usually made at the end of the button/buttonhole band; as long as it is high enough so that the collar turns over the join, this does not present any problems, but it does, of course, need careful working out. The choice is yours, but personally I find the vertical knitted band/collar a lot easier!

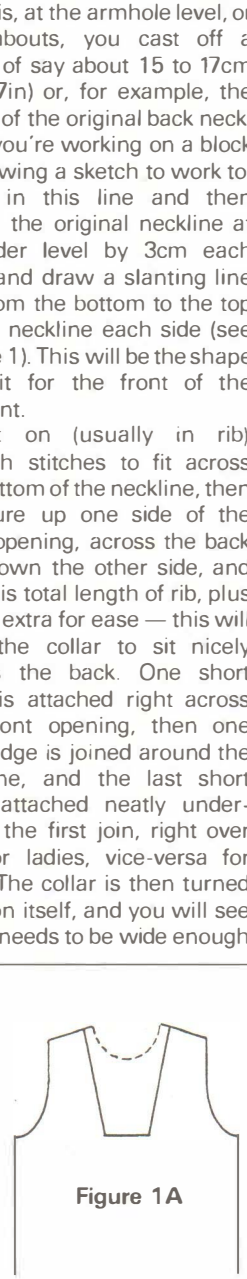


Figure 1A

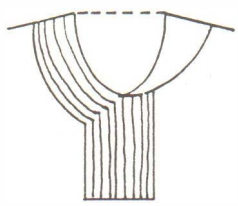
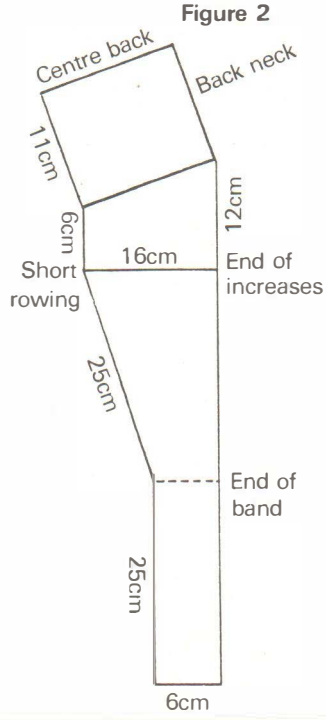


Figure 1B

Figure 2



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Focus knitting

In our special feature in the September issue of *PMK* 'Stock Up On Yarn', we advised our readers to shop around, avoid costly buying mistakes and aim to improve profit margins... advice echoed by Focus Knitting. Established in 1973 as spinners' agents and wholesalers of hand and machine knitting yarns, Focus Knitting is now established in large modern premises in both Birmingham and Manchester. The warehouses are situated a convenient few minutes from their respective local motorway networks and enjoy both easy access and free parking for bona fide trade cash-and-carry customers.

Focus Knitting stocks a wide range of yarns for both hand and machine knitting, together with allied products including books, patterns, knitting pins, knitting aids and buttons — all at very competitive prices. Yarn stocks include a selection from Spectrum, Bramwell, Coney, Studley, Argyll and Duet — names that are a guarantee of consistent quality and reliability, so essential to discerning buyers for wool shops, the market trade, knitting machine outlets and knitwear designer/producer businesses.

To complement their cash-and-carry business, Focus Knitting also offers a delivery service which qualifies for free carriage on orders exceeding £75 excluding VAT. Staff at Focus Knitting recommend that all customers from great distances, possibly unable to enjoy cash-and-carry facilities, make a point of visiting one of the warehouses at least once to open their account — Lyn Brown, Manageress at the Birmingham branch explains: "It is true what they say, one picture is worth a thousand words. We like new customers to browse around our shelves. There is so much more to our business than just a shade card and price list can possibly reveal. We have a tremendous display of yarn books, including the latest Jean Greenhowe — patterns from Spectrum, Studley and Bramwell, Polysew and Inox knitting pins and accessories and our own unique Duet colour matched button range.

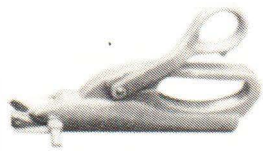
Focus Knitting, 4 Elm Court, Crystal Drive, Sandwell Business Park, Birmingham B66 1RB (Tel: 021-552 2424 Fax: 021-552 5035) and 12 The Bridgewater Centre, Principal Business Park, Taylor Road, Off Ashburton Road West, Trafford Park, Manchester (Tel/Fax: 061-747 4577).

SPECIAL OFFER

for Profitable Machine Knitting readers

THE BEDAZZLER

The Rhinestone and Stud Setter, easy to operate, will set rhinestones and studs of a variety of sizes on to your garments very simply. It works like a stapler and with its selection of interchangeable heads it allows you to set studs and stones of different sizes. It normally costs £12.99 for the basic kit. You can then order various studs and stones at approximately £1 per pack.
As a special Christmas offer to PMK readers we are offering the Bedazzler for £11.99. This includes not only the basic kit but a selection of large and small rhinestones as well as a pack of 50 assorted studs. The Bedazzler comes with full instructions for use, twelve design patterns and a mail order form for more studs and stones. The total price of this package is normally £16.99, PMK readers will therefore save £5 — this is really too good to miss.



BATTERY SCISSORS

If you have ever experienced problems when cutting fabrics with ordinary scissors, with this new offer of **battery operated scissors** from Turner Promotions, *PMK* readers should find the cutting gets easier. These scissors have a fast-cutting action and large handles, which lets them glide through fabrics. They come with their own cutting gauge, which means no more guessing of seam allowances, just attach the seam guide for the width required and cut away. Also, as part of the special offer, these scissors come ready to use with batteries and a spare blade. They cost £9.99 per pair inc p&p. An offer not to be missed, just fill in the coupon and send away for your scissors today.

To: Turner Promotions, 30 Genesta Road, Westcliff-on-Sea, Essex SS0 8DA Telephone: (0702) 354618

Please send me ..... Bedazzler(s) at £11.99
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I enclose cheque/PO (payable to Turner Promotions) for £ .....
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Please allow 28 days for delivery.
This offer applies to UK only. Overseas enquiries welcome.

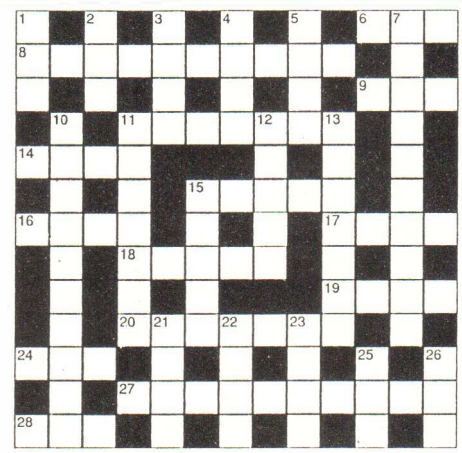
CROSSWORD

ACROSS

6, 2, 5 down. Procedure when you don't know the manufacturer (3,3,4)
8. Outer garment for Angora goat? (6,4)
9 and 24. Champion at Crufts (3,3)
11. Craftspeople should be so accomplished (7)
14. Exam (4)
15. Sounds like an unpleasant duty but they fix things (5)
16. Famous antipodean dame (4)
17. Point of a fork (4)
18. Beasts' dens (5)
19. Test the handle of a garment (4)
20. Restrain yourself (4,3)
24. See 9
27. Owning (10)
28. Blue tele? (3)

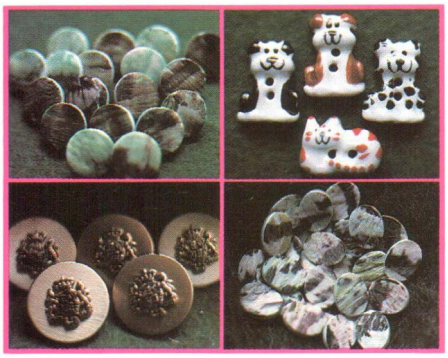
DOWN

1. Scamp (3)
2. See 6 across
3. Animal fibre (4)
4. Bridge system (4)
5. See 6 across
7. First commercial machine knitter (10)
10. Not annoying occupation but the work of a seamstress (10)
11. Furtiveness — steal the silver holds the answer (7)
12. Tresses and keeps secure (5)
13. Useful hand spinning implement (7)
15. Fabric showing diagonal lines (5)
21. Large woodwind instrument (4)
22. Hurry! (4)
23. Starve, quick! (4)
25. Went to engagement in a carriage (3)
26. Will he go to find spirit (3)



The finishing touch

Knitwear is moving into an era of lavish decoration and adornment with glitz and glamour. Simple shapes are given the 'couture' designer look with gold thread, embroidery, bead and ribbon trimmings. Something as simple as distinctive buttons can make all the difference between a run-of-the-mill garment and something rather special.



The Button Lady specialises in buttons and fastenings made from natural materials. The latest lines are clasps and buttons in pewter from Norway — big news for 1991/92. Other materials include shell, horn, wood, metal, bone china and ceramics. The Button Lady also has pom-pom makers for decorative trims along with a large selection of knitting and crochet essentials. Details from Mrs Pauline Walker, The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 8NX.

Give your knitted garments the couture look with the lavish decorations shown here

Deservedly popular for ornamentation — the Bedazzler from Turner Promotions has the rhinestone and stud setter which enables even the most inexperienced knitter to add that special 'finishing touch' to garments. Working like a simple stapler, you can add beads and stones of different sizes and colours to your garments. At just £12.99 the Bedazzler is a real investment — so for further ideas contact Turner Promotions, 30 Genesta Road, Westcliffe-on-Sea, Essex (Tel: 0702 354618).

Fashion innovator and founder of Fashion Magic, Michelle Huberman is renowned for her fund of ideas for decorating garments. Now Michelle has brought out her own video which tells you all you need to know about embellishing sweaters and cardigans and other clothing. Here are simple ways of turning the most ordinary shirt into a designer outfit — and the bright ideas can be adapted to all fashions for an eye-catching look that saves money. The video costs £12.95 plus £1 p&p and there is also a new catalogue available. Details from Fashion Magic Ltd, 105-107 Clarence Road, London E5 8EE (Tel: 081-986 1420).

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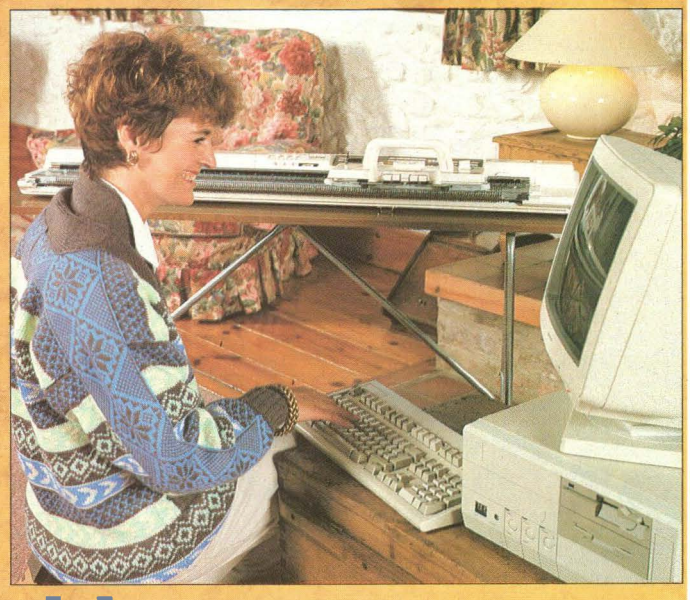
Contact us on (0352) 741751. Brother System 90 Intoshape is also available from selected Brother stockists.



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All the news and views from around the country

NEW FROM THE MACHINE KNITTER'S COMPANY

The Machine Knitter's Company, manufacturers of the MACHINE KNITTER'S DESIGN BOARD have a new accessory... an ADJUSTABLE METAL STAND which can be clamped to table or work surface up to 1¼" thick so that the Design Board may be held in a near vertical position close to the knitting machine. Charts will be easier to follow and the stand will double up as a pattern holder, it is easy to use and has an attractive black satin finish.

The stand will be available at major knitting exhibitions or by mail order from The Machine Knitter's Company. PO Box 10, Cowbridge CF7 7YY. Price is £8.95 incl VAT plus £1.55 postage and packing within the UK. For any further details contact David Pain on 0446 772336. Fax 0446 775715.

MORE LITTLE PEOPLE

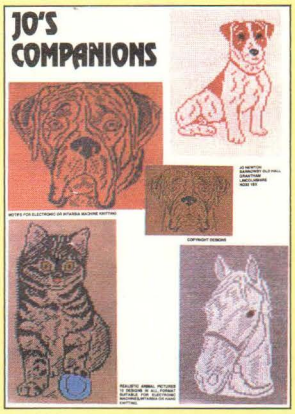
The latest designs from Pippin Designs are a collection of Teddy Bears, Surprise Babies (asleep one side, awake the other). These add to the set of nightdress cases — lady, pig, rabbit and bear and the fireman and clown which are hand puppets suitable for 3 years to 10 years. All the designs are quick and easy to knit and use only small amounts of yarn... ideal for the Christmas knitting. Each pack is £2.50 and available from Pippin Designs, 22 Clifton Road, Dunstable, Beds LU6 1LU.

SAVE PRECIOUS TIME WITH LYNN'S JACQUARD SERVICE

Lynn Hancock-Phillips wrote to us about her Jacquard service to knitters. Readers who use 24 stitch punchcards on either the Brother or Knitmaster machines can send their single bed punchcards to Lynn and she will convert them to Jacquard (on paper, ready for punching). Alternatively, Lynn has a large library of ready punched designs if you do not have a suitable pattern of your own. The cost for either is £1.50 per pattern incl p&p. Lynn can usually offer a 7 day turn around service. Contact Lynn at 8 Cosham Road, Peel Hall, Wythenshawe, Manchester M22 5AL. Tel 061-436 2095.

Thought for the month

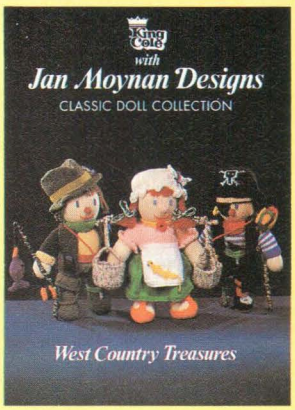
The problem with learning from experience is that you never really graduate.



JO'S COMPANIONS

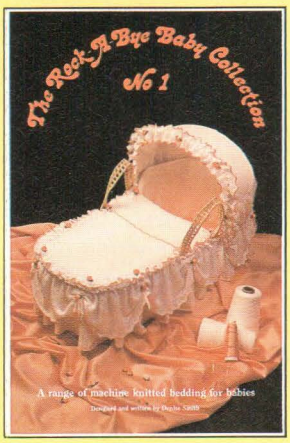
Twelve lovely new designs of realistic animal pictures including cats, dogs and horses from Jo Newton. The designs are for all electronic machines, Intarsia or hand knitting. Beautifully presented the set costs £2.95 plus 25p p&p and can be obtained from your local stockist or direct from Jo at Barrowby Old Hall, Grantham, Lincs NG32 1BX.

Boost your Christmas sales with a supply of these lovely patterns.



KING COLE ANNOUNCES...

That they are the first major spinner to purchase the publications of Jan Moynan. 'West Country Treasures' is the first of a forthcoming series of books and it contains the most delightful doll patterns. The three stars of the book are Freddy Fisherman, Daisy Dairy-maid and Peter Pirate. The instructions are for hand knitting and the book can be obtained from any stockist of King Cole. For any further details contact King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel 0274 561331.



THE ROCK-A-BYE BABY COLLECTION

From Denise Smith, a really unique collection of baby bedding, everything from duvet covers to the most beautiful 'SNOWFLAKE' shawl... we can see the machines doing overtime. Denise tells us that she can supply polyester thread in 90 different shades, 'Elysee' ribbon in 20 colours on 50g cones and she will be happy to match shades etc as requested.

The book is for punchcard and electronic standard gauge machines and is available from Denise at £4.50 incl p&p. Write to 23 Normandy Way, Westacres, Fordingbridge, Hants SP6 1NW.

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Millbrooke Designs

These delightful designs from CHRIS CHAPMAN should bring the orders rolling in

In our Latest Edition feature this issue, you can read about the recent additions to the Millbrooke Designs plus a resumé of all that has gone before... none should be missed.

Chris Chapman has kindly allowed us to publish three of her own exclusive designs in *Profitable Machine Knitting,* and here they are for you, together with both Deco cards and electronic card reader sheets.

Contents of Chris Chapman's latest book from Millbrooke Designs. See The Latest Edition.

Cats in Harmony – By Night – By Day

This sample was knitted in single strands of 2/30s HBA (Bramwell) SS 3½/3½.
Back lock BX and both arrow keys, front lock BX and left arrow key.
Set pushers and needles for Fair Isle knitting. Handle down. Orange strippers.

BY NIGHT

CARD ONE
Thread black in feeder 1 and white (with one strand lurex) in feeder 2.
Deco 4 — K2 rows black and K2 rows white to RC92.
Isolate cats where wanted using positioning pins.
K2 rows black and K2 rows white to RC192 — card ends. Deco to 0.
At this point I knitted 40 plain rows ending at RC232.

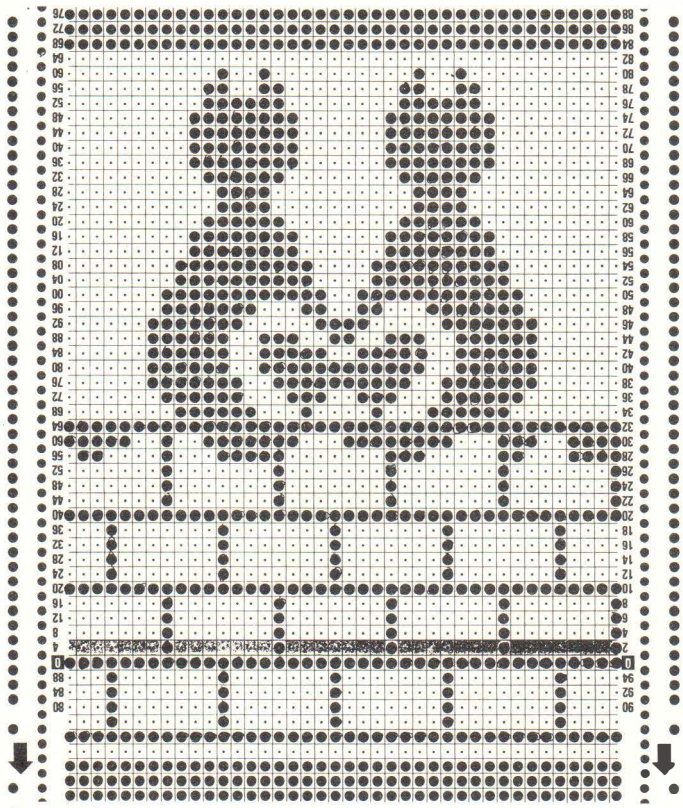
CARD TWO
Deco to 4.
RC0. K2 rows black and K2 rows white to RC132.
Deco to 0. K40 plain rows (this can be varied) to RC172.
Isolate the moon where wanted with positioning pins. Deco to 4.
K60 rows in pattern to RC232. Card ends.
TOTAL ROWS KNITTED 464.

BY DAY

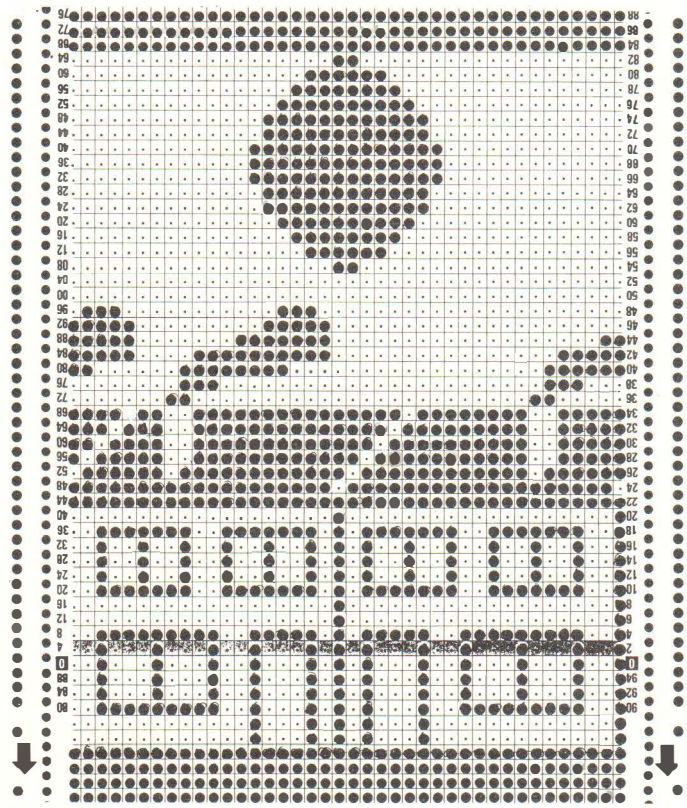
CARD ONE
Thread feeder 1 with red, feeder 2 with white, feeder 3 with grey and feeder 4 with black.
K2 rows red and K2 rows white to RC92.
Isolate cat where wanted using positioning pins.
K2 rows grey and K2 rows black to RC132.
K2 rows white and K2 rows black to RC136.
K2 rows grey and K2 rows black to RC164.
Thread feeder 1 with green and K2 rows green and K2 rows black to RC192. Card ends. Deco to 0 and K40 plain rows. RC232.

CARD TWO
Deco to 4.
RC0. Thread feeder 1 with rust and feeder 2 with dark brown.
K2 rows rust and K2 rows dark brown to RC96. Thread feeder 2 with pale blue.
K2 rows pale blue and K2 rows rust. RC100. Deco to 0, K72 rows with pale blue in feeder 2 and bright yellow in feeder 3, plain knitting.
Isolate the sun where wanted using positioning pins. Deco 4 and continue to K2 rows pale blue and K2 rows yellow to RC232. Card ends.
TOTAL ROWS KNITTED 464.

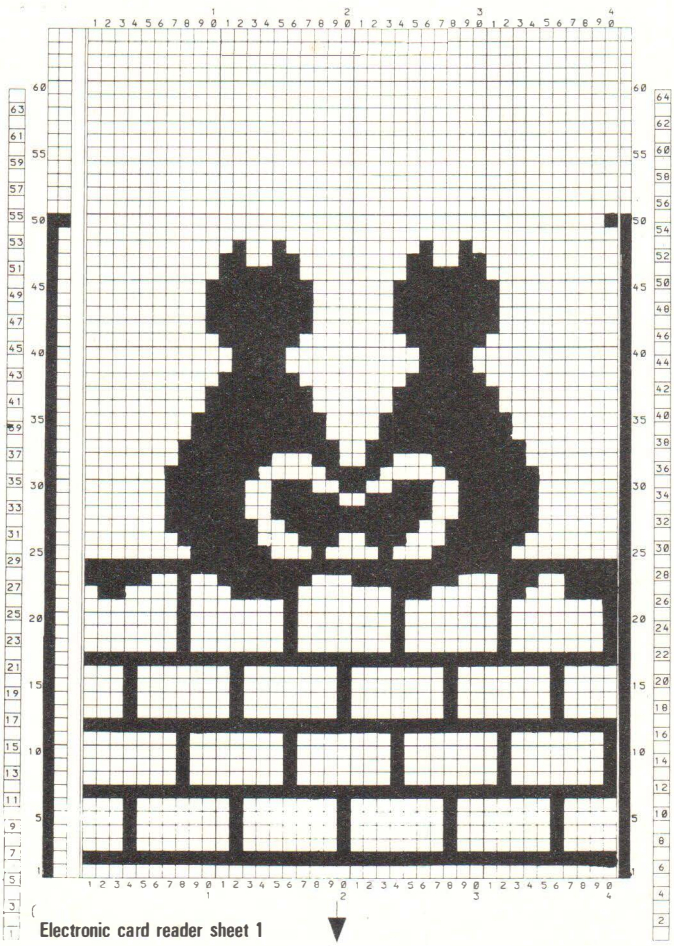
I omitted the chimney smoke on the day sample, but it could be left in if wanted.
I Swiss darned the gaps in the white lines on the road.



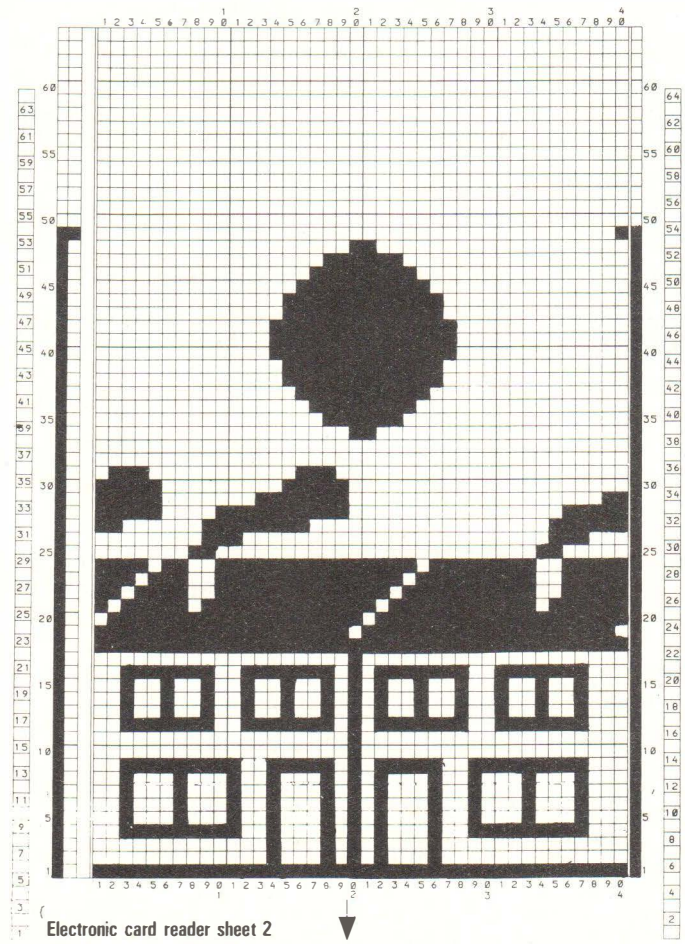
Deco card 1



Deco card 2



Electronic card reader sheet 1



Electronic card reader sheet 2

Rosebud Trellis

DUOMATIC INSTRUCTIONS

Full needles on both beds. Handle down. Orange strippers.
Lock BX and both arrow keys on the back bed. Deco set on 2.
Front lock BX and left arrow key as stated:
K2 rows background colour with front left arrow key.
K2 rows green without front left arrow key.
K2 rows red without front left arrow key.
Continue this sequence throughout the knitting. One full 'diamond' will have been completed at RC120.

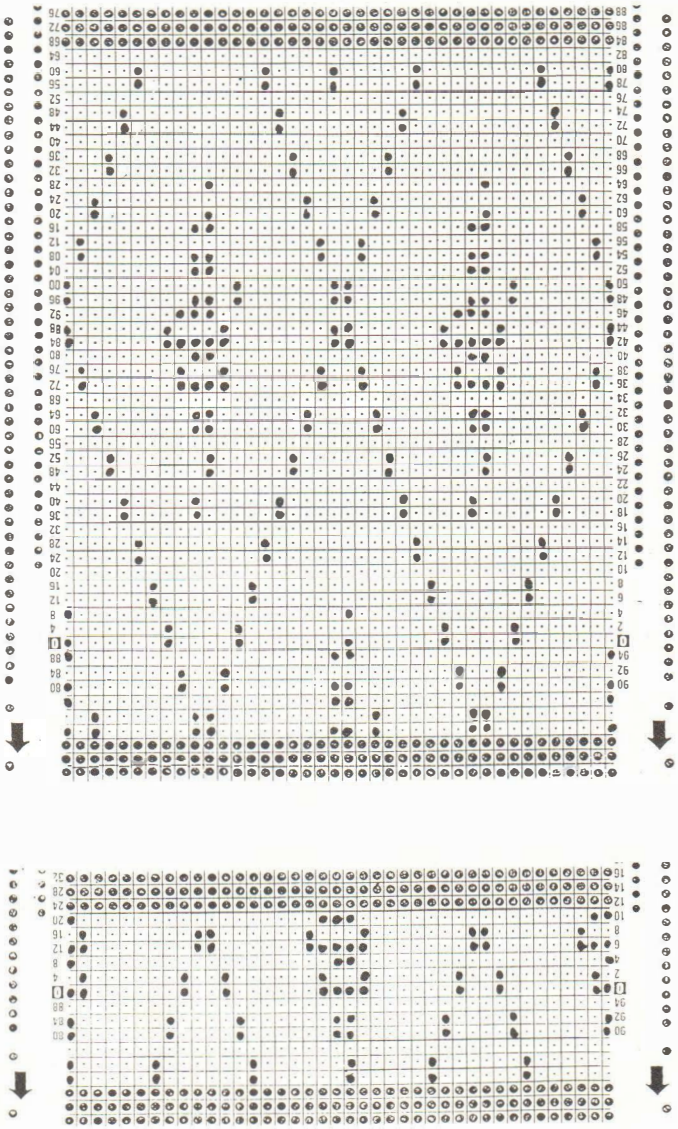
ELECTRONIC INSTRUCTIONS

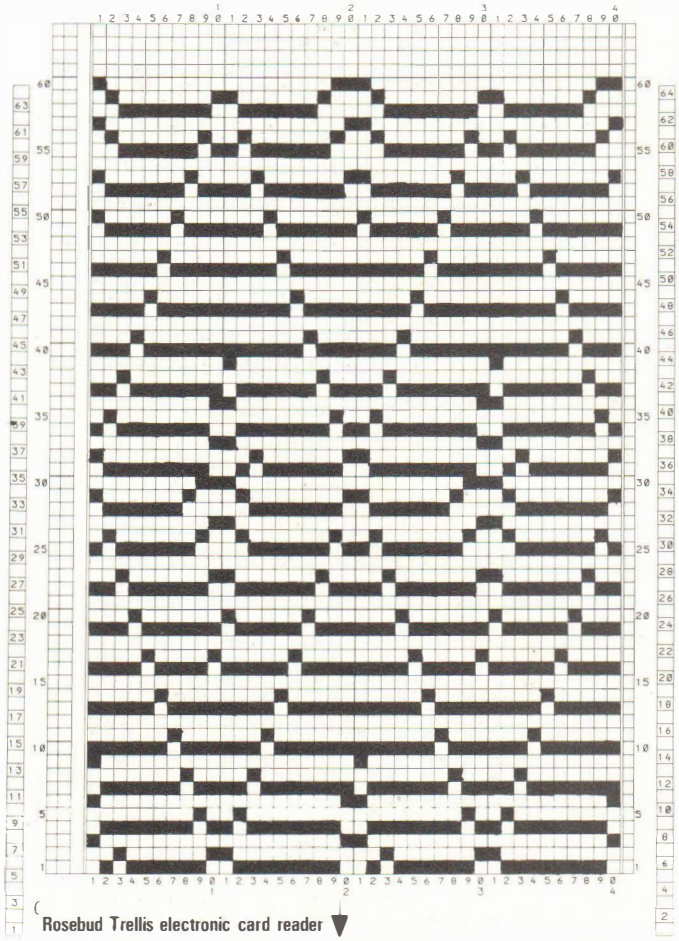
Full needles on both beds. Use techniques 219-230 and enter the pattern as described in the manual on page 74 onwards.

K2 rows background colour.
K2 rows green.
K2 rows red.
Continue this sequence throughout the knitting. One full 'diamond' will have been completed at RC120.

For a different effect your second contrast (red) colour can be changed at RC30 and again at RC90 and every 60 rows after that to make each row of buds a different colour. Alternatively you could change at RC90 and every 120 rows after to make the colour change every 2 rows of buds. Another nice idea is to start with a dark colour, e.g. burgundy and lighten the changes as you go, for instance: burgundy, maroon, dark red, medium red, light red, rust, apricot, salmon, peach and finally white. The number of colours you use would depend on how long your garment will be, but I tried industrial 2/30s (2 strands of each) at SS 5/4¾ and got 10 rows of buds to the shoulder shaping.

Rosebud Trellis Deco cards





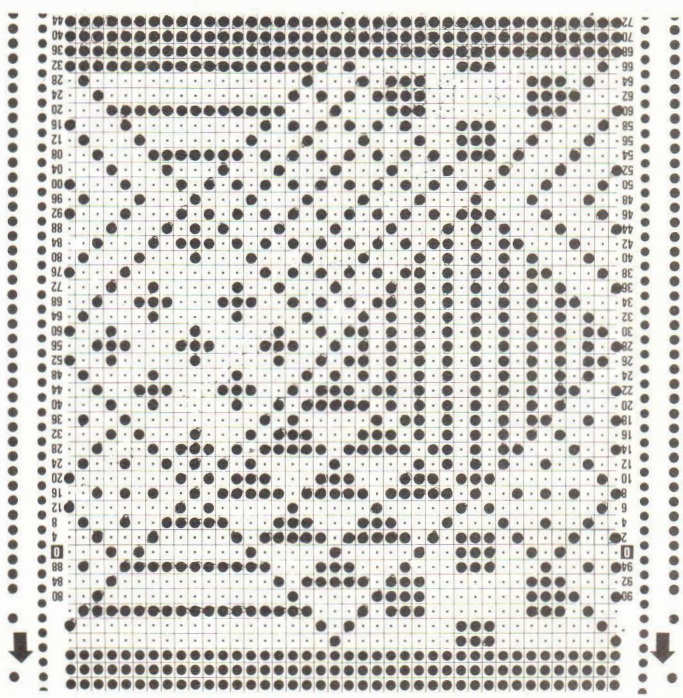
Rosebud Trellis electronic card reader

Patchwork

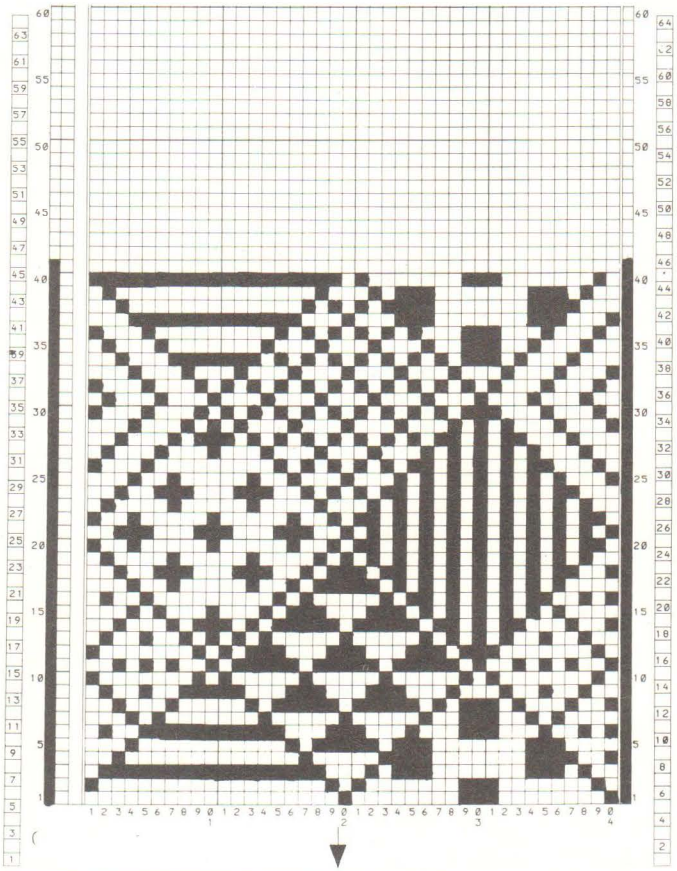
This sample was knitted in single strands of 2/30s HBA (Bramwell) SS 3½/3½.
Back lock BX and both arrow keys.
Front lock BX and left arrow key.
Pushers and needles set for Fair Isle.
Handle down. Orange strippers.

Simply knitted by threading feeders 1 and 2 with your chosen colours, setting your Deco to 4 and K2 rows colour 1 and K2 rows colour 2.

Patchwork Deco card



Patchwork electronic card reader



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Jacquard punchcards

ROZ KELLETT describes her easy approach to self-punched cards for Jacquard knitting with the colour changer

Following Doris Coutts's informative and enjoyable articles on Jacquard knitting, I hope that — in *PMK* homes everywhere — colour changers are being taken out of their boxes and dusted off, ready to TRY AGAIN.

So here we all are, colour changers ready for use; what is stopping us? Maybe it is the shortage of suitable punchcards. When I first started to experiment with Jacquard knitting, I read every knitting book I could find to enable me to punch my own cards. Maybe this information is well known, but my research brought no results, so I had to start from scratch.

The BROTHER colour changer instruction book, and other sources describe clearly the method of making a punchcard for two colours in the row Jacquard, but it took me a whole week of knitting to discover that this method is most unreliable when you want to knit three or four colours in the row. I now use another very simple method, which I hope will encourage all of you to adapt your favourite punchcards, or create new ones, for more colourful and exciting knitting.

The materials you need are some simple squared paper, coloured pencils, a roll of punchcard and your punch. When making punchcards, I would normally use stitch related graph paper, but for multi-coloured punchcards, squared paper is much easier to see. For the sake of economy, I buy my punchcards by the roll, but if you have only cards, use these and punch overlap rows as necessary. So here goes.

MAKING A MASTER PATTERN

On the squared paper, count each square as one stitch. Draw two vertical lines 24 squares apart, so that inside these lines will be the 24 stitches needed for a punchcard. You may have a favourite punchcard already. If not, for a good first attempt, choose some wrapping paper with a simple all-over design. Draw this in pencil first, fitting your repeat inside the two vertical lines. The height is not important, but when you have drawn enough of the pattern, you can see when it starts to repeat. Draw two horizontal lines, one at the bottom of the pattern repeat, and one at the top. The area enclosed is the area you will reproduce on a punchcard. Colour in your pattern, using the colours you plan to use in the knitting. Because of limited space, I am reproducing only the first area of blue and pink flowers — the area outlined in my knitted sample. Diagram 1 shows these eight rows of pattern, complete up to here. The central area is finished, and the edges have been overlapped with the next area of pattern, so that I could check that the pattern will repeat properly. Each line will be one complete row of knitting, so number your lines, starting with line 1.

MAKING A WORKING PATTERN

Now take some squared paper, and mark off the same width of 24 squares. You will probably need more than one piece as you are going to mark each colour on a separate line. Now look at Diagram 2, and you will notice that I have shaded in my main colour first, followed by the second part of the row — which is the green bits — and then the third part — the blue bits *or* the pink bits. So in Diagram 2, I have mainly three complete lines of squares to represent only one line of the master pattern. However, a look at row 5 will show you that four colours are used in this row, and this time there are four complete lines of squares. So remember — each colour in the row needs its own line of squares. Don't get confused if you have rows with two colours in the row, or even only one colour in the row. EVERY COLOUR HAS ITS OWN ROW OF SQUARES.

THEREFORE:
1 colour in the row needs 1 row of squares
2 colours in the row needs 2 rows of squares
3 colours in the row needs 3 rows of squares
4 colours in the row needs 4 rows of squares.
If each row has a different number of colours, it does not matter one little bit — just as long as you remember the basic rule above.

Diagram 2 is therefore my completed working pattern for the eight rows of pattern selected. To check that what you have done is correct, bracket the lines together, and mark them with the row number. It is much easier to check this working pattern, than to correct the punchcard. The coloured squares all represent punched holes, and at this stage, most of the work is done.

TO PUNCH YOUR CARD

Turn over your punchcard or roll and work on the back. Working from one line at a time, take a pencil and ring around each dot which has to be punched out. Work through the whole punchcard in this way. To do the actual punching, you might like to relax over a cup of coffee. My completed punchcard, showing the eight pattern rows is Diagram 3.

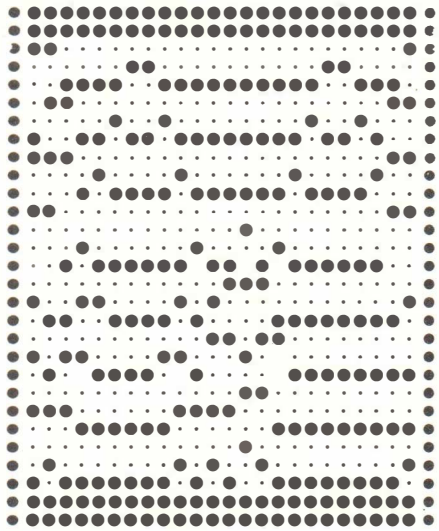


Diagram 3

Now your punchcard is completed, you can knit your sample, and if you have followed each step methodically, you will have made no errors.

Remember that using three or four colours to each row will greatly increase the thickness of the fabric you are creating, so you will need to use a 2 ply or 3 ply yarn — although 4 ply on a higher tension will make a super fabric for a jacket. But look again at my pattern — flowers on a trellis will not be suitable for a winter jacket, so I need a lightweight fabric suitable for a spring or summer cardigan or sweater. For my sample, I have used Bramwell Duo Magic as a base yarn, with 2 ply cotton for the contrasts, knitted at tension 3/3, with the fine knit bar in place. With light colours, there is always a certain amount of 'show

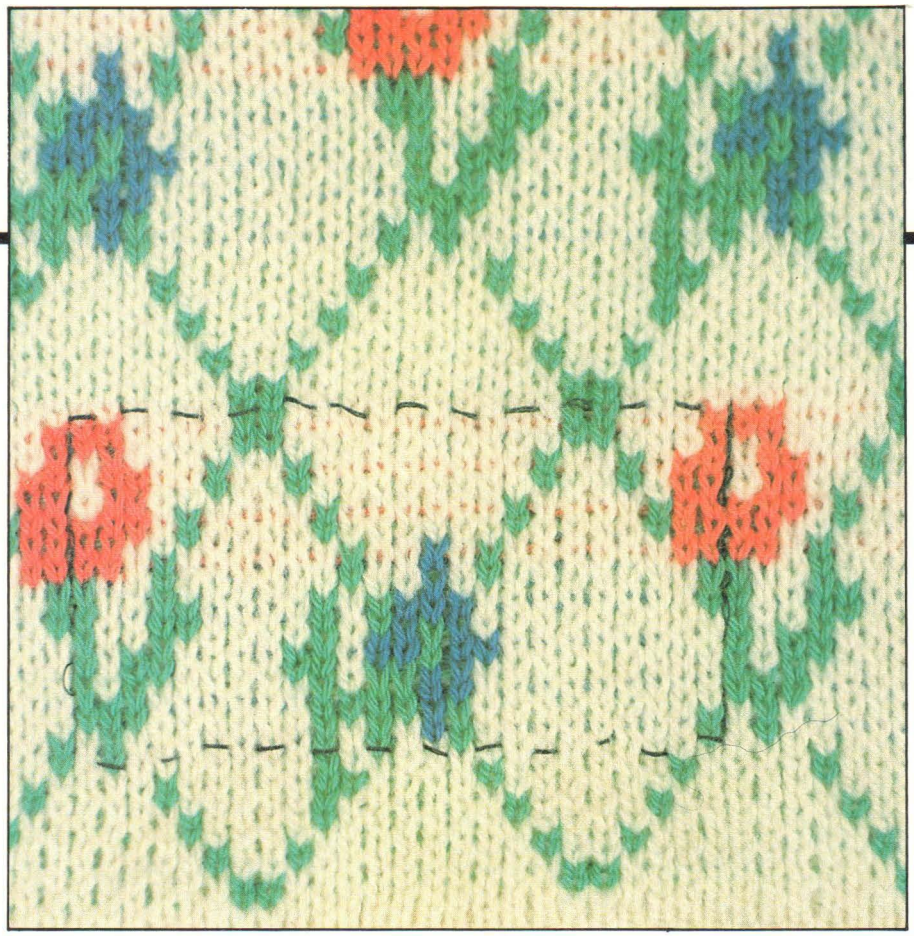


Diagram 1 — Master pattern
24 stitch repeat

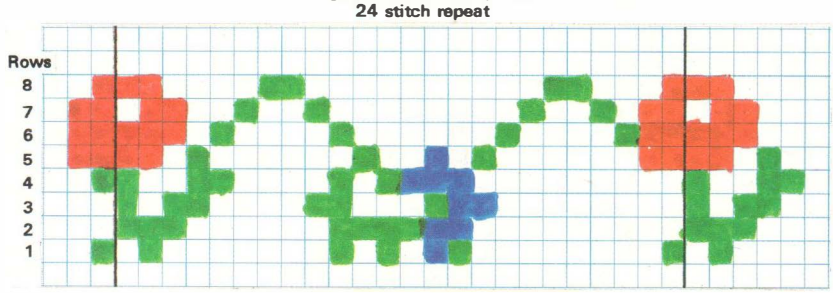
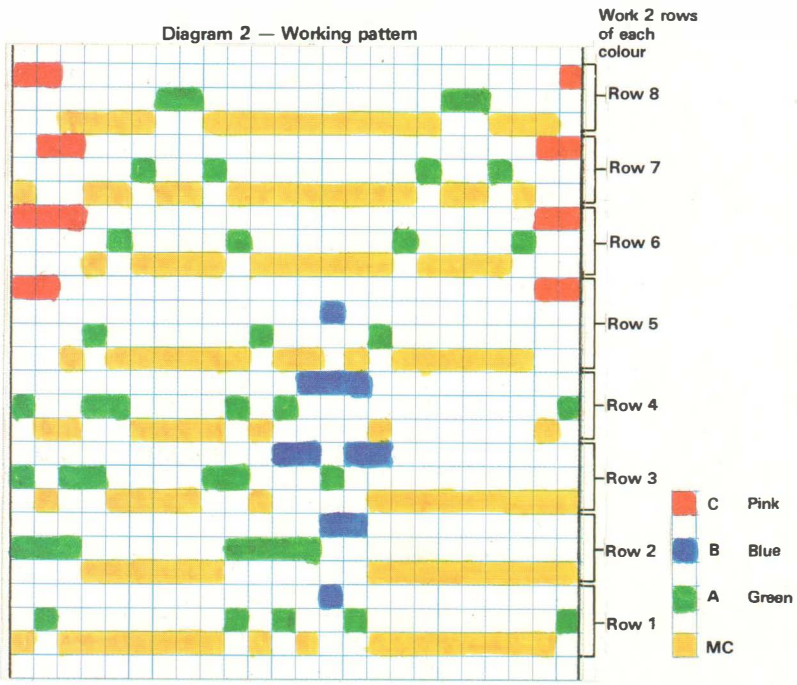


Diagram 2 — Working pattern



through', so it is often worthwhile experimenting with different types of yarns to see which you like the best.

I would just add a quick note here because I know a lot of knitters think that you cannot mix different fibres. In fact this takes a lot of pleasure out of creating different fabrics. In this case, a 2 ply cotton just would not have been suitable for the base yarn. The sample here has been handwashed with no problems.

Now to the knitting. Thread up your colour changer with main colour in feeder 1, A in feeder 2, B in feeder 3, and C in feeder 4. The important thing to remember is that you have punched each line ONCE. In order to use your colour changer, you must knit each line TWICE, and must therefore use the double height facility. Most punchcard machines will not double the height of the first row of knitting. To knit your sample, cast on and knit a selvedge, ending with the carriage at RIGHT. Insert the punchcard and LOCK on the first row. Knit the row from right to left, selecting needles for the first line of the punchcard. Now, using your colour changer to knit two rows of each colour in the correct sequence, set your machine and ribber for Jacquard knitting and then knit from left to right with the punchcard still LOCKED. The first part of the first line of punchcard has been knitted. Now release the punchcard, and set the double height facility. From here on, each line of punchcard will knit twice, so all you need to do is follow the correct colour sequence.

This method of punchcard making and knitting works on all Japanese machines with double height facility. Of course, it is even easier if your machine is electronic. So do have a go at making Jacquard cards, and do try designing your own. Once you have tried it, you will realise how easy this method is. I have used it with all methods of Jacquard knitting, and have never returned to the one usually recommended for punching cards for two colours in the row.

I'm sure our friendly editor will be only too pleased if you all send your success stories to her letters page. GOOD LUCK.

A spectrum of style

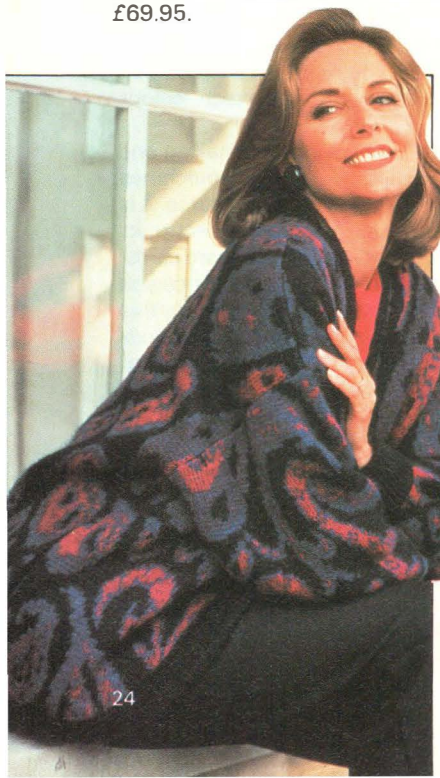
In recent issues we have looked at the autumn/winter colour palette in some depth. Now we are turning to style, looking for inspiration from the wholesale houses, retailers and mail order catalogues, all of which have much to offer in the way of ideas.

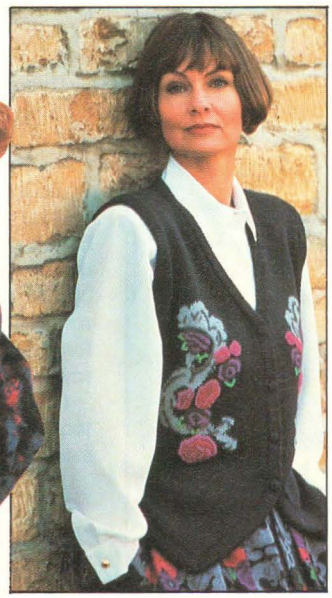
Laura Ashley pinpoints waistcoats as an important knitwear item — witty in bold floral prints. Eastex, who specialise in good design for the shorter woman, endorse this theme and show a knitted waistcoat with embroidered motif worn with a crisp white blouse and co-ordinating floral skirt — co-ordination lifts this outfit into the 'designer' class — and the colour 'Ink' is also new for the season. Eastex stress that over 40 per cent of women over the age of 45 are 5'4" and under, so it is worth considering this rapidly increasing market. At leisure time, the theme in this House turns towards a relaxed party mood and fine knitwear features rich beading appliqué and embroidered gold heraldic motifs. A bright and bold knitted jacket with co-ordinated trousers finds its way into the relaxed leisurewear look for autumn and in Ink/Cerise, will sell in the shops for around £69.95.

In a more classical mood, we turn to John Smedley who have some 200 years' experience and have gained a worldwide reputation as leaders in the knitwear field. Using only the finest quality yarns — Verlana, Botany, Lambswool or their own Sea Island cotton, they produce quality knitwear for both men and women. Their palette takes its ideas from fruits, berries and nuts with shades of cranberry pink, greengage and blueberry set against the natural tones of almond, cashew and hazelnut.

The ladies' range features oversized tunics and T-shirts with slim leggings. A basic 'body' is introduced; and an oversized 'lounge top' is given a new dimension with 'Shadow' Intarsia, a self-coloured design on side and front panels.

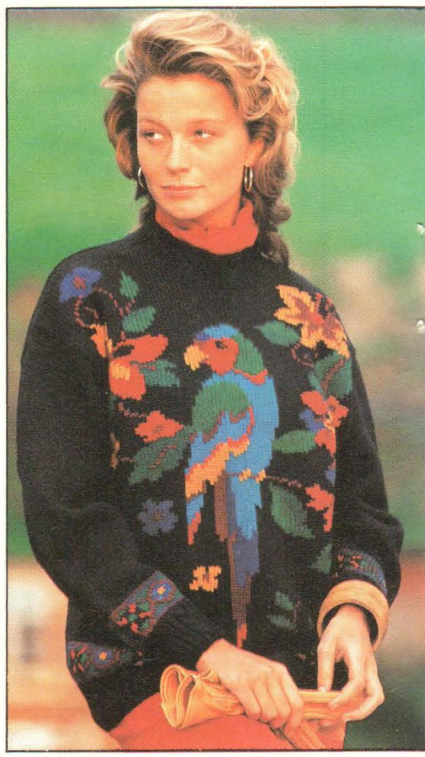
For men, John Smedley have re-designed their classic lines. Waistcoats are seen with a marled trim or an all-over plaid pattern. Classic polo shirts are finished with zip or button and loop fastenings or have concealed openings.

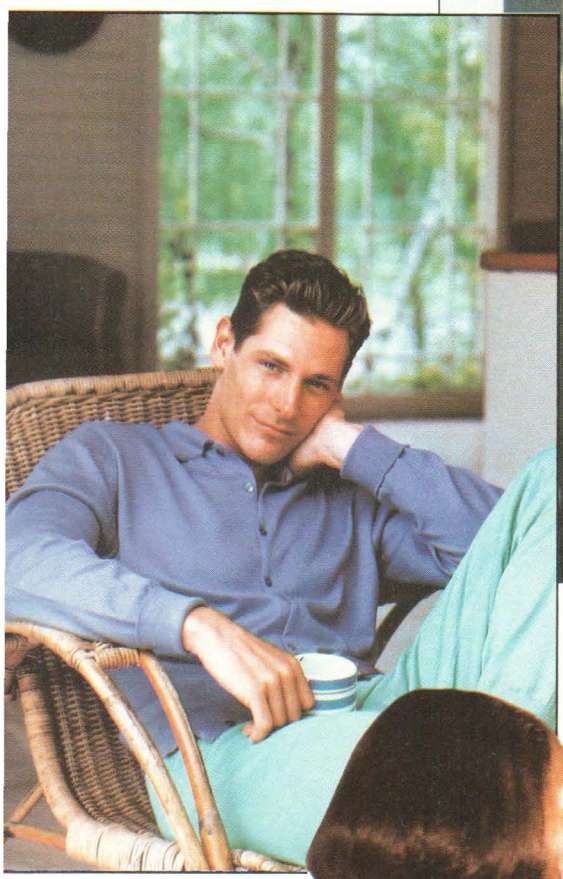




Brilliant colours and exotic themes inspired by the flora and fauna of far flung places will have its place during the coming season. Jumpers, which has some 90 exclusive shops throughout the country, shows an exciting sweater with brilliant parrot and flower design — the colours repeated in the cuff and hem bands.

A knitted coat by Rachel Grimmer, one of our well-known designing talents, is inspired by ethnic textiles and early English tapestries — but to be more up-to-the-minute, it might easily take its message from the current musical *Joseph and the Technicoloured Dreamcoat!*





With the arrival of Hom Knitwear in this country, a few seasons ago, men's pullovers and cardigans suddenly lost their cosy armchair-by-the-fireside look and took on a high fashion look which may partly account for the great upswing in this sphere. Hom featured sophisticated patterns, subtle colours and top quality yarns for a high-fashion image. For autumn 1991, Hom commissioned special yarn mixes of wool and alpaca in varying qualities. These give the impression of chunkiness but are surprisingly light and perfect for wear under a blazer or jacket.

For city wear there are smart placed and striped Jacquards, geometric shapes, neat structured designs and narrow cables. With a less formal look are all-over patterned pullovers with heraldic motifs, block patterns in beautiful colour combinations and elegant embroidered appliqués featuring angular shapes or fun collage-type designs of 'musical bears' and 'golfing bears'.

A very sporty look is provided by the styles with a hand-knitted optic inspired by Nordic and Red Indian motifs or with a novelty look such as a 'band' of musicians or a 'row' of sailors — or a 'track' of sports cars.

Styling is loose and easy with the simple dropped shoulder, round necked pullover shape enhancing the patterns. 'V' necks are said to be coming through again and high buttoned cardigan jackets look new. All shades of blue are important with or without a frosted effect as are petrol and anthracite. New for men are icy pastels and antique rose, but there are some bright contrasts.

This is but a brief survey of some of the super styling current in knitwear. We have taken as an axiom that 'one picture is worth a thousand words' and tried to include as many illustrations as possible!

The Bit Knitter

KATHLEEN KINDER introduces Susan Lazear and her exciting approach to a whole new way of designing knits

Susan Lazear, a Canadian married to an American and living in California, holds a BA and MA in Clothing and Textiles and has had considerable teaching and industrial marketing experience as a textile computer graphics artist. She has been a keen electronic machine knitter for a number of years. In 1986, Susan purchased a computer, an Amiga, for the purpose of designing knits. The more she explored the design possibilities offered by the computer, the more excited she became. Here, she realised, were the means to open the door on a whole new way of designing, a way which had more to offer than any conventional method, especially to those who feel they can't draw and who can't visualise colour partnerships very well. Moreover, the computer, with an appropriate program, can generate designs which are unique and special.

Susan founded Cochenille Computer Knits Inc to address and serve the needs of the knitter, both hand and machine. Although her interface, the Bit Knitter can send designs straight to the electronic knitting machine (Brother, Knitmaster, Silver Reed or Passap), hand knitters and machine knitters with a punchcard machine can still find her book *Designing Knits on Your Home Computer* of enormous value. They too can enter this new exciting world of design.

PAINT PROGRAM

To help in the design process and to generate the results, which are changed into 'knitting machine' language by the Bit Knitter, Susan chose a commercial paint program, Deluxe Paint, which on a number of counts has proved a most wise choice. There are Deluxe Paint versions for the Amiga, Apple and IBM compatible computers (with or without a hard disc), which means that the Bit Knitter can be offered to the large number of electronic knitting machine users who have one of the above computers with the appropriate graphics facilities. It is vitally important that machine knitters should find themselves in a graphics environment as near universal as possible. No one 'wants to be alone' in the bewildering world of computers. Deluxe Paint provides such an environment. Of all paint programs, Deluxe Paint has won the widest acclaim from professional designers. Recently, it was voted 'the best' by both the *Amiga Shopper* magazine (June 1991) and *PC (IBM) Answers* (August 1991). In the last few months, even before the price drop, over 17,000 Amiga/Deluxe Paint packages have gone into British schools. It is amazing to think that the UK government has put a greater investment into computer education, comparatively speaking, than has the federal government of the USA. This fact must have tremendous import for future developments in the domestic knitting machine industry.

Illustrations show Susan's children wearing sweaters with their own palm print designs. The children's hands were scanned and the design transferred from computer to knitting machine.

GRAPHICS FORMAT

When considering buying an interface or knitting program, knitters should make a point of asking what graphics format is employed. Amiga programmers use the universal IFF, which means that Amiga/Deluxe Paint owners have a huge choice of 'clip art' on disc to choose from, much of it cheap and copyright free. An IFF image goes straight into Deluxe Paint for modification by the knitter who can use a fantastic array of 'tools' (Susan shows you how), some of which are unique to Deluxe Paint. The IBM version uses the most common PCX format. There is also a Convert facility which converts Amiga IFF to IBM PCX. If the program of your choice is in an obscure IBM format, then a scanner (cost around £200) is essential to take into the program any outside images or art illustrations. You may, of course, wish to stay with your own original designs and not consider anyone else's at all. In Deluxe Paint, there is plenty of scope for that approach.

SUPPORTING PROGRAMS

Susan is constantly finding new ways of designing with Deluxe Paint. She has many supporting programs, working with or without the Bit Knitter, but all dedicated to making the life of the knitter/designer easier and more interesting, while at the same time the bounds of capability are pushed further and further. The fact that Susan is a knitter as well as a computer graphics expert is greatly reassuring and one that certainly helped a number of people to buy Bit Knitters on Susan's recent trip to the UK. Indeed, the response she had was quite amazing and far beyond her wildest dreams.

HELP AT HAND

Susan will be returning regularly to the UK to conduct workshops in various parts of the country. These are early days and Susan has not yet appointed dealers (who really need to be computer users and familiar with graphics), but already there are signs that we can establish support groups led by machine knitting teachers who use computers. For example, the two day courses I planned here at Watershed Mill were soon filled and I plan day 'hands-on' courses also at Watershed on March 21st and 28th (phone 0729 822444 for further details). As soon as she saw the facilities provided at Watershed Mill, Susan invited me to join her at a workshop there, possibly next July with British and maybe American knitters (details later).

Meantime, anyone wanting to buy the Bit Knitter should contact Susan direct. Transatlantic phone calls cost less than you think and Susan herself has won great admiration for the time she has spent on the phone helping and 'trouble-shooting' for British Bit Knitter owners.

Contact Susan at Cochenille Computer Knit Products Inc, PO Box 4276, Encinitas, CA 92024 USA. Tel: (619) 942-1957. Fax: (619) 942-3454.

Techtile Archimedes

Continuing her series on machine knitting computer software, ANGELA GORDON gives us an insight into Techtile Archimedes

This month I am reviewing a design program which is written for use with the Archimedes computer system (also for the A3000 system). It is a Computer Aided Design (CAD) program which allows one to create patterns (stitch patterns, not garment patterns) for machine knitting, hand knitting, embroidery, silk screen printing, or in fact any other craft using pattern repeats for their design base.

It is suitable for owners of all knitting machines, but will only export the pattern directly to a Brother 950i or 940 with an interface and cable. If you own a punchcard machine, the created designs can be printed out ready for punching your card, or for marking the mylar sheet on other electronics.

The following information is specifically related to machine knitting, because I am sure that is what you are all interested in, even though many of us have other hobbies for which it could be used.

I found the program, which is mouse driven, to be extremely 'user friendly'. If you are not a computer person, you might now be wondering just how the mice are trained! A mouse in computer terminology is a rectangular box, which has a rotating ball underneath and three buttons on top (many types of computers have only one or two). It is connected to the computer with a length of cable and as it is moved around your desk, it controls the movement of the cursor/arrow/light bars which appear on your monitor (screen). Clicking a button passes instructions to the computer. Most people find a mouse difficult to control at first, but it soon becomes as easy as moving your knitting carriage.

Loading and using the program is very easy, thanks to an extremely simple instruction manual, which even tells you how to 'click' the mouse. It is so simple that it may even be used by primary school children. I would suggest that anyone using the program for the first time should just follow the manual through to page 54 trying out all the options (that is not as much reading as it sounds, there are lots of diagrams and few words!). Next, return to page 19 and start again.

Once you are in to the main design screen, you are actually creating a 'tile' (their word for a single pattern repeat), which can later be repeated and rotated in various ways to create a final design. To understand what a 'tile' is, consider a tiled bathroom wall — this is made up of many individual square tiles which can be rotated and placed at will.

Designs can be created in colour. Up to 16 colours in each design palette which can be varied using the mouse to increase/decrease the proportions of red, blue and green (the primary colours of light). This allows you a total of 256 different shades to match with your yarns. The colour palette that is used for a design is saved when the design is saved, so that if you use the design file again, it will appear in the same shades in which it was created — provided no one has fiddled with the screen colour/brightness/contrast control knobs.

A grid can be positioned over the design area to help with positioning if you wish — I found it just as easy to work without for any design that was asymmetrical.

The strange thing about the grid and the rectangles drawn, from a knitter's point of view, is that the rectangles are taller than they are wide. At first I thought that my design box had fallen over somehow! Anyone used to designing punchcards on regular squared paper, instead of stitch proportioned paper, will be used to their designs appearing shorter and fatter on their knitting.

This is exactly the effect that you will achieve if you knit your pattern as it is. It can be knitted to approximately the same proportions as appear on the screen by having the double length button on (pattern variation button 4 on Brother electronic machines). Each rectangle on the screen will be one knitted stitch on your knitted fabric.

Drawing of the design is achieved by either holding down the left mouse button and moving the mouse around to draw a continuous line on the screen, or by moving the cursor to the appropriate position and clicking the button once to draw one rectangle.

Straight lines, rectangles, squares and triangles are quickly drawn by clicking on the appropriate box in the menu area and positioning it on the design.

Once your design 'tile' is created you can try various positions by selecting the TILE option. You will be asked to choose the size of the area in which to arrange your tiles (this is the number of tiles across and down). At the bottom right of the screen are nine boxes, four of which contain various rotations of your tile, another four can be created by selecting TILT from the menu. The ninth tile remains blank, to be used should you wish to erase a tile on the design area.

The tiles are positioned by moving the arrow over the tile you wish to place. Hold down the left button and drag the tile across to where you wish to place it. It is unnecessary to position accurately, when it is roughly in place, let go of the button and it will 'jump' into the correct area.

A complete vertical or horizontal row of tiles can be moved along to change the design. Accurate positioning can be tricky if you decide you want to return to the original arrangement and I found it quickest to replace the original tiles again over the top of the shifted ones.

When you are happy with your tile arrangement, you can view it as an all-over design to see just how it might look on a garment.

Part of this program which I found particularly interesting is the History and Animation. It is possible to save different stages of a design creation and then have them appear on the screen at timed intervals. These can also be printed out at the same time as they are saved to file, which would be very useful for students of City & Guilds, or other design-related courses, who need to show design progression.

Text can be added to the history files for your own reference. This facility would also be useful to create animated pictures with text for teaching young children to read/draw. In fact, older children could be kept amused for hours creating their own.

At the print menu you have the option to print with 'colour split' which could be useful if you are creating your own Jacquard or multi-coloured slip stitch punchcards.

When the information is to be used with an interface and electronic knitting machine, you can use the memo window to tell you which contrast yarn should be in the feeder just like with the built-in patterns. The number that appears is the same as the number allocated to the colour by the program, so you will need to make a note of which number relates to which yarn colour.

Do remember that when you import a pattern into your knitting machines' memory from any source, including your computer, all patterns previously stored there will be erased and lost if you do not have back-ups elsewhere.

To sum up, I personally think that this program would be very useful to anyone interested in creating their own designs for use with any textiles, but would of course be of particular benefit to anyone owning a Brother 950i or 940. It is extremely easy to use. Experienced help may be required if you are connecting the interface to your knitting machine — getting the bits plugged into the correct holes and the machines 'talking' to one another can be a little tricky!

The price of the program is £79.95 plus VAT and an interface with cable to connect to the Brother 950i or 940 is an extra £89.95 plus VAT. Available from *Clwyd Technics, Antelope Industrial Estate, Rhydymwyn, Nr Mold, Clwyd CH7 5JH (Tel: 0352 741751).*

How to plan a display

This month ROSEMARY SHEATH has a list of questions for you to answer before starting to plan your display and a sample letter of introduction

IF IN DOUBT, DON'T

In my previous articles I have written about the ways to obtain free advertising by planning a display. It goes without saying that you should only advertise yourself if your knitting is good enough and if you can cope with the extra work that your advertising might attract.

You can ask a good friend about the standard of your work, and plan a time schedule for the various increases in work you might expect. If you are in doubt don't!

ASK YOURSELF

Write down answers to these questions before you start to plan your display.

1. Why do you want to advertise, and what are you going to display?
2. When do you want to start the display, and how long have you got to plan it?
3. How long do you want it to last?
4. How many new customers (or garments) do you want to knit as a result of it, and up to how many could you cope with if it really takes off?
5. Where do you want to have a display? Who do you want to approach as your host?
6. How much do you want to spend in time and money? Even though you will be obtaining free advertising, you may have to spend something on display materials, travelling expenses etc.

THE ANSWERS

Once you have these answers on paper, the plan starts to become reality.

As an example, suppose your answers to the questions are:

1. You have just bought an electronic knitting machine. You have been knitting Christmas stockings for two years and most of your existing customers have them. But now you have the new machine you want to approach a different set of customers and personalise the stockings to include a child's name around the top.
2. The first week in November would be an ideal time to show your samples. It fits in around the school half term, and people will be thinking about Christmas (you hope!).
3. About two to three weeks should be long enough to attract new customers, though your host may want to change the displays more or less often than this.
4. You can cope with 40 stockings a week yourself and up to 150 if you involve another knitter and someone to sew up for both of you. Or you can take a risk and knit parts of the stockings in advance, up to where the name will be, and take them off on waste yarn ready to put back when you know what name each customer has chosen.
5. You want to place your display somewhere where people (preferably women with children) pass regularly.
6. You decide you can afford £10, and can spare about seven hours to organise it. You decide to keep a tally of the time you spend as this will help you with any future plans.

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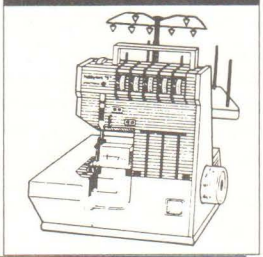

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YOU CAN COPE

You read through your answers and see that you can cope with demand, but you need to decide fairly quickly where you want to display. You should also approach the other knitter and the sewers just to make sure that they can do the work if needed.

They might have just won the pools and vanished off to winter in the Bahamas or the family had a transfer to the other end of the country. However, you would still be able to part-knit the stockings in advance.

WHO WILL BUY?

Go back to question five and think who your customers are likely to be. They will be mothers, grandmothers, aunts of young children. Men and young, unmarried people will not be so likely to buy your stockings. Though some will, if you make the product appealing to them. Let your mind wander a little at this point. You can just as easily knit a Christmas stocking for a secretary with the words 'Happy Christmas to my Favourite Boss', as one to a little girl called Melanie.

WHERE TO DISPLAY

Think about who you want as your host. It is better to spend a little time actually going to look at the various places you could approach and seeing how many people pass each day and whether they are the sort who will buy your stockings.

You may be surprised to find that a travel agent next to a supermarket in a side street has more of your potential customers passing, than a bank near Marks and Spencer in the High Street.

Make a list of all the possible hosts and the sort of people passing and then shorten the list to just the ones you really want to approach.

FIND OUT WHO TO WRITE TO

It is best to address your letter personally to the owners or manager. To find out their name you will have to phone up or go in and ask. This is what I found the most difficult at first, so I telephoned. I wrote down what I wanted to say and spoke slowly and evenly. "I want to write to the person in charge so that they get my letter tomorrow. Please can you tell me their name. And how I should address them? Is it owner, manager or managing director?"

If you smile as you talk it comes through in your voice. If they do not want to answer you, you can always thank them and say goodbye, and put the phone down. There could be a very good reason why they are being 'off' with you. I once telephoned a firm in London just before a bomb exploded a few streets from them. Their windows cracked as I was asking for a copy invoice, and the speaker said "no you b...., can't" and hung up. I did not know why they had been rude until the following week! It will not be the end of the world if you do not get the name. But people opening the post sometimes do not give their whole attention to a letter if it is not addressed to them personally.

INTRODUCE YOURSELF

Your letter could look something like this:

12 Tuck Street
Woolleytown
Knitshire KN1 2T
Tel: 012 3456
30th September 1991

Mr J Smith (Manager)
Smiths Insurance Co
High Street
Woolleytown
Knitshire KO1 9B

Dear Mr Smith,

I run a small business from home with no display space. As a local person, I pass your premises regularly and I notice your window displays of insurance products.
I manufacture a product which could attract attention to your window during the run up to Christmas. It would not take up too much space in your window, yet it includes an item which relates specifically to your company.

I would provide the display free, and be able to help with the arranging of the window.

It would not involve you or your staff in any selling on my behalf. I would also be able to help in dismantling the display afterwards. Initially it would take about five minutes to discuss my ideas, bring sketches of the various displays, with samples and letters from satisfied customers.

I will ring you tomorrow to see if you are interested, and hopefully to arrange a meeting.

Yours truly,

Angela Jones (Mrs)

CURIOSITY

You can send your letter or deliver it by hand. Ideally, it would be better for you, if you could ring Mr Smith out of the blue and ask him, but I found that people do like a little advance warning of a new idea.

The letter includes several important things:

1. It introduces you. You mention that you are a local person and a small business — therefore someone who might do business with him later on.
2. It explains what you want and the benefit to him (attracting more interest in his window) yet it will not cost him anything or involve him in extra work.
3. You give him a day to think about it, and he does not even have to dictate a letter, you will ring him.
4. If he is curious he will need no longer than five minutes to see you.

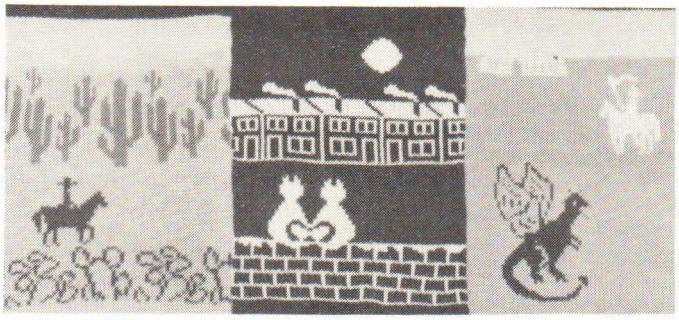
Because you will not need longer than that to show him a Christmas stocking with 'Happy Christmas to Smiths Insurance', sketches of his window with a few of your stockings and a card with your name and where you can be contacted for orders.

● **Next month I will include a time plan, and what to do if Mr Smith says no.**

Andy Levick looks at some new designs

If you haven't already done so, do turn to the feature on Millbrooke Designs on page 18. Operating from Millbrooke Cottage, Main Road, Covenham, Louth, Lincs LN11 0PD, Chris Chapman produces some most exciting and original punchcard and mylar sheet designs for standard gauge, electronic, chunky and Passap/Pfaff machines. I have seen three types: picture knitting, individual motif knitting and all-over designs.

In the pictorial range comes the *Scenic Collection* for the four seasons, spring, summer, autumn and winter, with four different aspects. They can be used together or individually and the effects gained are really super. The permutations are endless. The *Scenic Collection* comes in booklets for 24 and 40 stitch punchcards, Japanese and Passap/Pfaff electronics, chunky and handknits. Each is priced at £3.65 post free direct.



Some of the new Millbrooke designs

In the same vein, Chris has designed a *Cats in Harmony by Day and Night* scenic pattern for Passap/Pfaff Duo 80 and 6000E machines and this is really something. *By Day,* in full colour, two cats with tails entwined sitting on a wall in a garden with a row of houses, sun shining. *By Night,* the same scene in black and white with a hint of glitter, same two cats on the same wall, with the moon aglow, an occasional light in the window, and smoke rising from some chimneys. I really go for this one. A real delight and an ideal present for anybody, child and adult alike. Two all-over designs, *Rosebud Trellis and Patchwork* will enhance any garment, particularly fashionable just now. The Rosebud Trellis, knitted in black with red rosebuds and green leaves is stunning, and the Patchwork can be knitted in any combination of two colours to very pleasant effect. Again the patterns I have are for Duomatic and 6000E machines. Individual motifs are contained in two booklets, *The Spring Collection* and *The Children's Collection,* both I have for Passap Duo but I have no doubt that 6000E owners can also use them.

The Spring Collection is a series of flower designs — iris, pansy, tulips, carnations, snowdrop, poppy, fuchsia and daffodils. I have just knitted a sweater with bands of single motif snowdrops and using two strands of Braemar 2/30s with a black ground, white flowers and green leaves, it made a very nice garment.

Incidentally, the punchcards are for two, three or four colours. Had I received my long overdue and still awaited Autocolor changer, I might not have almost lost the top of my finger when trying to stop the lock slamming into the colour changer, when the motor was activated!

The Children's Collection is again charming, from rocking horses, trains, kites, buses, motor racing cars (be your child a Mansell or Senna fan!) to animals and alien spacemen and all patterns in two, three or four colours, again for Duo 80. I did like this one and it gained the seal of approval from a neighbouring child who insists on having one of each!

To conclude, I think that so far as Millbrooke Designs and Chris Chapman are concerned, this format is a winner and I look forward to even more designs in the future.

Tony Bramwell told me recently that there were more Passap pattern cards on the way. Well, they are now available (thank you Tony). Cards 17 to 20 contain very good patterns and each pattern has two alternative designs, thus you have three patterns for the price of one. They are extremely competitively priced anyway, as those of you who are already fans will know.

I like them all. The longline Jacket/Cardigan No. 20 *Casuals* for Duo 80 and 6000E machines is perhaps my favourite and sizewise goes up to 52/54in bust — hooray and one up for the ladies who, like me, have a 'pelmet'! No. 19 called *Quickies* has three sweater designs, also up to 50in bust giving a choice of 'V' or round neck. No. 17 *Frosties* is three versions of a short-sleeved tuck stitch sweater with a hint of glitter up to 52/54in bust and No. 18 *Pastels* three 'V' neck cardigans up to 54/56in bust (can you believe it, you more pleasantly rounded ladies?) and again in three different patterns. All the garments are knitted in Bramwell yarns of course, and are available from your local Passap/Pfaff or Bramwell stockist.

I am firmly of the opinion that this pattern series goes from strength to strength and I await with anticipation the next series of four.

Next month we will all be dashing madly hither and yon because Christmas will be upon us.

Happy reading,

Andy L

B.S.K.

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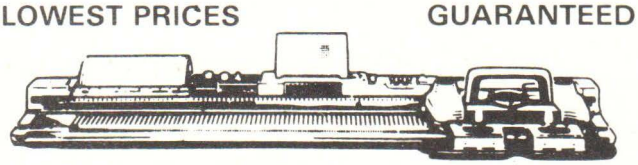

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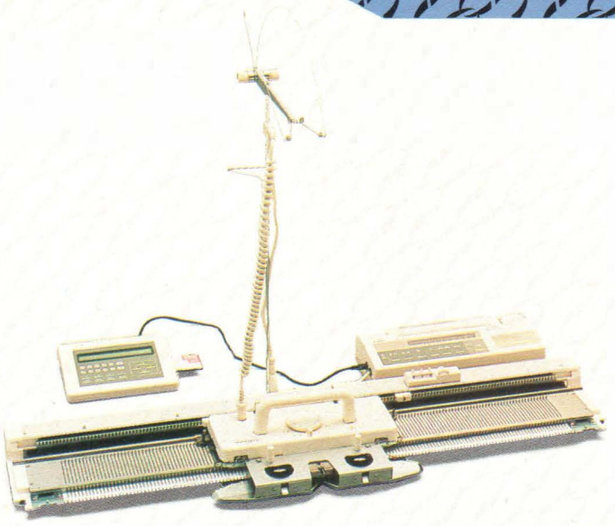
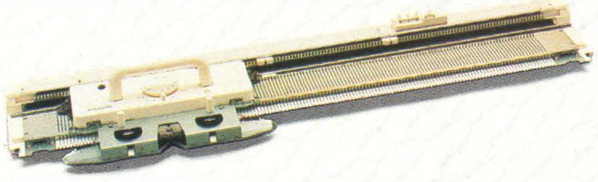
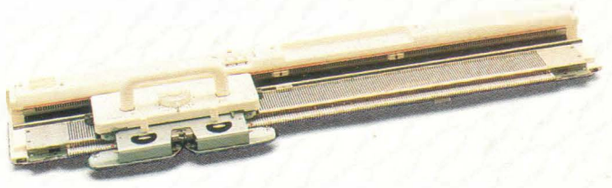


SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair



SK 840 *Standard gauge*
Knits 2 ply, 3 ply, 4 ply

AVAILABLE JANUARY 1992

SK 830 *Fine gauge*
Knits 1 ply, 2 ply, 3 ply

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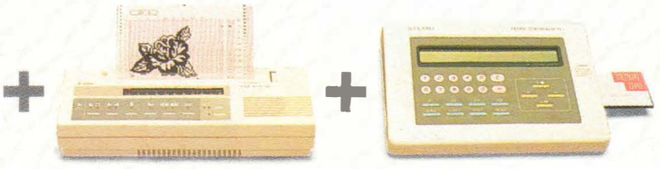

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Chrysanthemums

ROSALIE DAVIS adds rich copper to her favourite gold to create this luxurious autumnal sweater

Firstly — yes, I did have to think carefully how to spell chrysanthemums! It's one of those words where, even if you know perfectly well how it's spelt, you still have to think about it as you write it!

Secondly, apologies this month to beginners, as this design is rather complex. However, if you have an electronic machine and use the easier method (that does, unfortunately, give some long floats) it should prove no problem, as the surface decoration is added with very simple chain stitch embroidery stitches.

To make it easier for you to produce a perfect garment, I have included in the pattern instructions where to place markers to indicate the tops of the points when adding the embroidery. You could, if you wish, also add markers at other strategic points in the knitting, for example, at the tops of the vertical lines between the flowers where the diagonal lines to the points begin.

You will also find it easier to work straight lines of embroidery if you mark these lines prior to working the chain stitch with a white dressmaker's pencil or tacking stitches. As the vertical lines on the top half of the front and back travel over the shoulders, it is, of course, essential to match shoulder seams perfectly when sewing up.

Returning to the question of long floats, there are several ways they can be successfully dealt with. As the original sweater was knitted by the quicker 'Fair Isle' method on an electronic machine, this resulted in some long floats between the tops of the flowers. These wouldn't really matter too much on the front and back, but could cause problems on the sleeves with getting fingers and rings stuck when putting on the sweater.

To alleviate this problem, the long floats were neatly tied up. This is one of the easiest and quickest methods of dealing with long floats, of particular importance when knitting for profit, as time is money don't forget! To use the same method, thread a bodkin with main colour yarn, take it under the floats, catching one knitted stitch, and tie the floats up in a bundle, knotting the ends of the main colour tightly and trimming to approximately quarter of an inch each.

You will notice from the sweater pattern that three different sets of instructions have been given, so that no matter what type of standard gauge machine you have, you will be able to knit this sweater. Follow the instructions that will be the quickest and easiest for you and your machine.

If you follow the instructions for knitting each chrysanthemum separately, don't worry too much about joining the pieces neatly if you're unsure of your expertise in this area, as the joins will be covered by the chain stitch embroidery.

When you add your surface decoration, note that on the original sweater the vertical lines begin above the gold Fair Isle border pattern, not from the top of the welt as you may imagine. This was considered to be the most pleasing effect by myself and my friend Tim who, being a world class racing driving, knows all about knitwear design! On a serious note, it's often a very good idea to get a second opinion from 'fresh' eyes.

I had originally intended using knitted rouleau (as was used on the poppies jacket last month) in the gold yarn, but on reflection decided the chain stitch surface decoration would be a very suitable alternative. You could, if you preferred, knit rouleau using the Goldfingering and sew to the sweater instead of the embroidery. Always use a fine yarn or sewing thread in the same colour as the main yarn rather than the rouleau, for stitching to the knitwear.

Again, taking into consideration profitable knitting, the chain stitch embroidery is the quickest and easiest method of adding the surface decoration.

The Goldfingering yarn was chosen for the chrysanthemums to represent these richly coloured flowers and to produce a luxurious garment, suitable for both day and evening wear throughout the chilly autumn and winter months. Those of you who know my work will also know that I frequently use Twilleys Goldfingering to add richness and glamour to my designs. In addition to the original colours, there are also available a range of multi-coloured Goldfingering yarns, superb for adding sparkle and luxury — virtually any design can be transformed by replacing one or more of the contrast yarns with the Goldfingering.

Those of you who enjoy other creative crafts might like to know that Twilleys have just introduced a range of new tapestry kits including bell pulls and cushion covers — one design that appeals to me is the Lancaster aeroplane (which you may perhaps think a trifle strange! If you've ever heard a Lancaster rumbling up over the horizon you will understand totally!).

Another new addition is *Crochet Book No 7* featuring a motif that can be made using different thicknesses of yarn for a wide variety of uses. As crochet is very fashionable, particularly if incorporated with knitwear, this should be of particular interest to knitters as well as those who crochet. Your local craft, wool or haberdashery shop should by now have these new items in stock, but in case of difficulty, please write for your nearest stockist to H.G. Twilley Ltd, Roman Mill, Stamford, Lincs PE9 1BG.

If preferred, the Goldfingering could be replaced with wool or acrylic mixtures in the same two autumn shades, or alternatively just one of these colours. If knitting the chrysanthemums separately, the flowers could be made in alternate colours, i.e. knit the first piece using Copper for the flower, the second piece using Gold, the third Copper etc. You would need to knit three flowers in the first colour and two flowers in the second colour for the front and the same for the back.

The sleeves could be made in the same way if the first row of three flowers only were knitted (as for the front and back). If the second row of flowers were added to the sleeves as on the original garment, it would not be possible to 'stagger' the colours effectively. To save time, knit all the pieces using the first colour (three for the front, three for the back and one for each of the sleeves) then all the second colour (two for the front, two for the back and two for each of the sleeves). You may, however, like to reverse colours one and two for the sleeves.

Another very effective variation would be to use a random dyed yarn in autumn colours for the chrysanthemums. A plain gold coloured yarn could still be used for the surface decoration.

Alternatively, two strands of 2 ply yarn in different autumn shades could be used together for the contrast yarn. Two strands of one of these colours could be used together for the chain stitch embroidery (or whichever method of decoration you choose).

If using one of the suggested variations for the chrysanthemums, use the same yarn for the stripes in the ribs as is used for the surface decoration.

This method of changing yarn colours part way up a motif, as used on the original sweater, is very effective for most floral designs. If you look at the original motif, very often the most appropriate place for the colour change will be obvious. If not, try to change colour on completion of a

particular part of the design, e.g. at the top of a petal or leaf.

More than one colour change can be made, of course, and as a rule, the more colour changes, the more interesting the overall effect. The chrysanthemums could have been knitted using three lurex yarns instead of the original two, with perhaps Copper first, Gold next and Silver at the tops of the flowers. Should you decide to use this combination, Gold would still be the best choice for the embroidery.

As the chrysanthemum flower covers 24 stitches, this could be used as a single motif, either elsewhere on the original sweater or on other garments. One suggestion for incorporation on the original sweater would be to place a single motif in the position of a breast pocket, at approximately row counter 130, knitted in the same position as the chrysanthemum to the left of the centre flower.

If you prefer a standard neckband, use the same number of stitches and knit 28 rows in rib at tension dial approximately 3, cast off each stitch manually taking the yarn behind the gate pegs, sew the cast on edge to the neck edge of the sweater, fold in half to the outside and backstitch in place close to the cast off edge.

I hope you will enjoy creating your own version of my chrysanthemums sweater — although it's satisfying to be able to create a garment very quickly, particularly if knitting for profit, there is also a great deal of satisfaction to be derived from something that takes a little more time and effort. It's really not as difficult as it may look if you follow the instructions carefully, so don't convince yourself it may be too difficult before you even start!

● Next month — a typical wintry design with plenty of scope for imaginative interpretation

Chrysanthemums Sweater

DESIGNED BY ROSALIE DAVIS

Illustrated on page 32

This really is one for your 'Top of the Range'. Read Rosalie's Inspirations article before you start to knit

MACHINES
These instructions are written for 24 stitch punchcard or electronic standard gauge machines with ribber. We used a Brother 950i with ribber.

YARN
Tamm Trenzi 4 ply.
Twilley Goldfingering.

FIBRE CONTENT
Trenzi is 90% Acrylic, 10% Nylon.
Goldfingering is 80% Vicose, 20% Metallised Polyester.

COLOUR
We used Trenzi in Black (MC) and Goldfingering in Copper (A) and Gold (B).

STOCKISTS
If you have any difficulty in obtaining these yarns, please write to Tamm Yarns, 'House of Corbiere', Corbiere, Weston Road, Weston-upon-Trent, South Derbyshire DE7 2BH or Twilleys of Stamford, Roman Mill, Stamford, Lincs PE9 1BG.

SIZE
To suit bust 81-96cm.
Finished measurement 120cm.
Back length 56cm.
Sleeve length 43cm.

MATERIALS
Tamm Trenzi 4 ply.
1 x 450g cone in MC.
Twilley Goldfingering.
2 x 25g balls in A.
4 x 25g balls in B.

MAIN TENSION
30 sts and 42 rows to 10cm measured over st st (tension dial approx 7=MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET
Punch card or mark mylar sheet before starting to knit.

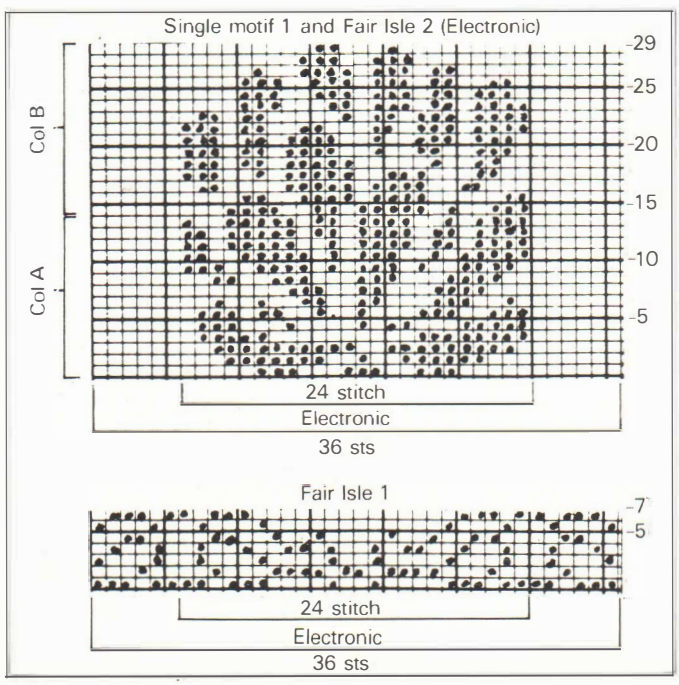
BACK
24 STITCH VERSION
Using WY, cast on 36 sts over Ns 18-0-18. K a few rows. K1 row using nylon cord. RC000. Using MC and MT, K5 rows. Set machine for Fair Isle 1, K1 row to select Ns. Using MC in feeder 1 and B in feeder 2, MT+1 push in MC button. Using MC, K7 rows. Using MT, K4 rows. CAL. Set machine for single motif 1 over centre 24 sts. K1 row to select Ns. Using MC in feeder 1, A in feeder 2 and MT, K14 rows. Using MC in feeder 1 and B in feeder 2 and MT, K15 rows. Using MC and MT, K3 rows. RC50. K1 row nylon cord. K a few rows WY and release from machine. K4 more chrysanthemums over 36 sts in the same way. With wrong side facing, beginning with N 90 to R of centre, rehang last row of MC from the 5 chrysanthemums on main bed. Remove nylon cord and WY. Carefully insert cast on comb through centre of all 5 pieces and hang on weights.

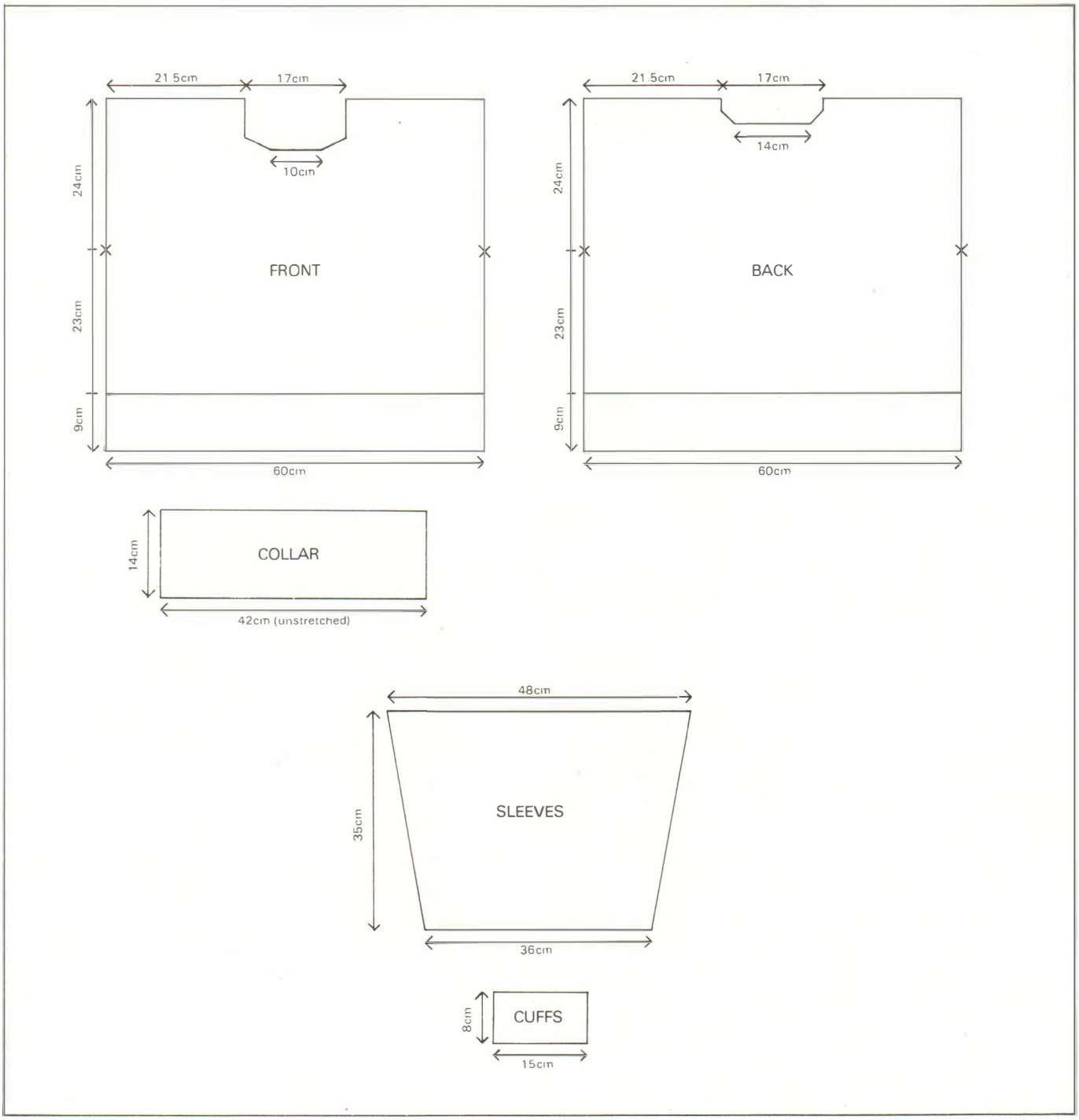
ELECTRONIC VERSION 1
(No long floats)
Using MC, cast on 180 sts for 1x1 rib. K3 tubular rows. RC000. Using MC and MT-5, K12 rows. K2 rows B, 12 rows MC, 2 rows B, 12 rows MC. RC40. Trans sts from FB to RB. RC000. Using MC and MT, K5 rows. Set machine for Fair Isle 1, K1 row to select Ns. Using MC in feeder 1 and B in feeder 2, MT+1, push in MC button. Using MC, K7 rows. MT, K4 rows. CAL. Leave 36 sts at L in WP, push rem sts to HP. Set carr to hold.* Work on 36 sts at a time. Set machine for single motif 1 over centre 24 of these 36 sts (Ns 84-61 L of centre). K1 row to select Ns. Using MC in feeder 1 and A in feeder 2, MT, K14 rows. MC in feeder 1 and B in feeder 2, MT, K15 rows. Using MC and MT, K3 rows. RC50**.
Break yarn. Place these 36 sts in HP, return next 36 sts to WP. Rep from * to ** 4 more times placing chrysanthemums single motif over centre 24 sts each time (48-25 L of centre, 12-0-12, 25-48 R of centre, 61-84 R of centre) until 5 chrysanthemums have been worked in all, returning RC to 13 each time before commencing work from*. On completion of 5 single motifs, return RC to 50. Return all sts to UWP.

ELECTRONIC VERSION 2
(Quick method — some long floats)
Work welt as given for electronic version 1. RC000. Using MC and MT, K to RC5. CAL. Set machine for Fair Isle 1, K1 row to select Ns. Thread B in feeder 2, push in MC button, MT+1, K7 rows Fair Isle. Using MC and MT, K4 rows. CAL. Set machine for Fair Isle 2 (chrysanthemums), K1 row to select Ns. Thread A in feeder 2, push in MC button, MT+1, K14 rows Fair Isle. Thread B in feeder 2, MT+1, K15 rows. RC47.

24 STITCH AND ELECTRONIC VERSIONS
Using MC and MT, K to RC76. Hang marker on Ns 1,37 and 73 to L of centre and 36 and 72 R of centre. K to RC98. Place markers each side. K to RC192. Mark centre st. With a separate length of MC, cast off centre 42 sts. Place sts at L to HP. Set carr for hold. K1 row. Cast off 1 st beg of next and foll alt rows, 4 times altog. RC200. Cast off 65 sts for shoulder. Return RC to 192 and complete L side to match R side, reversing shapings.

24 STITCH VERSION
Using MC, cast on 180 sts for 1x1 rib over Ns 90-0-90. K3 tubular rows. RC000. MT-5, K12 rows MC, 2 rows B, 12 rows MC, 2 rows B, 12 rows MC. RC40. Trans sts from FB to RB. With wrong side facing, beg





with N 90 to R of centre, rehang first row of MC from each of the 5 chrysanthemum pieces on to Ns on RB. K1 row MT. Cast off.

FRONT

Work as given for back to RC172. With a separate length of MC cast off centre 30 sts. Place sts at L to HP, set carr for hold. K1 row. Cast off 2 sts beg of next and foll alt rows, 3 times altog, 1 st beg next 4 rows. Work straight to RC200. Cast off 65 sts. Return RC to 172. Complete left side to match right side, reversing shapings. 24 stitch version complete welt as given for back.

SLEEVES

Using WY, cast on 108 sts over Ns 54-0-54 and K a few rows. CAL. K1 row nylon cord. RC000. Cont with chrysanthemum patt as given for back, knitting 3 instead of 5. Cont to RC69. CAL. Set machine for 2 single motifs (electronic = single motif using all 36 sts of original chart set over Ns 36 L to 36 R, 24 stitch = use 2 sets of single motif cams over Ns 36-13 L of centre and 13-36 R of centre). To avoid long floats, use separate balls of contrast yarn for each motif and change contrast yarns in feeder 2 between knitting these 2 motifs. *At the same time,* at RC76, place marker on Ns 1 and 37 to left and 36 to right of centre and inc 1 st each end of ev 8th row, 18 times to 144 sts. K to RC146. Mark centre and cast off.

CUFFS

Using MC, cast on 78 sts for 1x1 rib. K3 tubular rows. MT-5, RC000. Using MC, K10 rows. Using B, K2 rows. Using MC, K10 rows. Using B, K2 rows. Using MC, K10 rows. RC34. Trans sts from FB to RB. Rehang on Ns sts from first row of MC from sleeve, dec 30 sts evenly across row. K1 row MT and cast off.

COLLAR

Using MC, cast on 192 sts for 1x1 rib. K3 tubular rows. Using MC and MT-3, K12 rows. Using B, K2 rows. Using MC, K12 rows. Using B and MT-4, K2 rows. Using MC, K12 rows. MT-5, K14 rows. RC54. Trans sts from FB to RB, mark centre, cast off.

ROULEAU

Using B, K a length of rouleau (tube knitting) sufficient for the decoration.

TO MAKE UP

Block and carefully lightly steam press pieces over a dry cloth omitting ribbing. Join shoulder seams. Sew in loose ends from single motif work.

24 stitch version = neatly join sides of chrysanthemums pieces. Mark lines for surface decoration with a white dressmakers' pencil or tacking stitches. Markers indicate tops of the points. Sew on rouleau using black yarn or thread or chain stitch embroider surface decoration using 2 strands of Goldfingering together. Begin with one complete outline around the centre flower motif then work those on either side. Add vertical lines from front points to back points in one strip over the shoulders. Attach tops of sleeves to main part matching markers to shoulder seams. Join side and sleeves seams. Sew on rouleau or chain stitch embroider lines at sides to complete surface decoration. Stitch collar in place matching centre back markers. Final careful press on seams.

Yarn counts

In this article, ALISTAIR McDONALD unravels some of the mysteries of yarn counts and tells us how they apply to our knitting

The tyro machine knitter must be bemused when he or she first encounters the complicated issue of yarn counts with so many systems in use. The bewilderment is compounded when one meets experienced knitters displaying an almost total ignorance of the subject while their businesses thrive. One might well ask 'How important is this?'

This is not another piece about yarn count conversions. Enough has been written on that subject, not all of it very clear. One spinner in the north of Scotland gave useful information in non-technical language with their mail order packs and may still do so.

It is interesting to look at why there should be so many systems in use. At one time, spinning was a domestic pursuit. It was a hand operation and the yarn made would probably be used by a family member for weaving or knitting. Eventually yarn would be sold or exchanged with others and a system of payment agreed upon. There are two ways of measuring yarn: by weight or by length, and this is where the count system comes in. Spinner 'A' might spin one pound of wool or perhaps flax into a thousand yards of yarn and spinner 'B' might only get eight hundred yards from the same weight. If you are buying by the pound you are going to get more yarn from A; it follows that this yarn will be finer. Enter the HANK.

You will probably have seen a hand spinner or a photograph of one. The spun yarn is wound on to a spindle of some sort. If you sold yarn on a spindle you would need to have a large supply of spindles or packages. By putting yarn into hanks you require no further package. There are further advantages. When putting the yarn on to hanks you are able to measure the length of each hank accurately with quite simple equipment, so you can make each hank the same length. There is also the possibility of dyeing the yarn in the hank and washing it and drying it. You then sell your yarn by the hank. You are able to say to your customer I will sell you so many hanks of my yarn. Each hank will contain an exact number of yards and there will be a certain number of these hanks per pound. This is a way of indicating the thickness of the yarn. It is also an embryo count system.

In time, with more sophistication and mechanisation, it was possible for spinners to make many different thicknesses of yarn and offer these for sale. But how to describe them? The answer was to say that a particular yarn had so many hanks per pound. It follows that the more hanks per pound the finer the yarn. So, in this system the count is the number of hanks in a fixed weight of yarn.

But why are there so many systems to confuse knitters? In fact there are now fewer in use than there used to be. We have been considering the history of the start of yarn counts. Now let's look at the geographical aspect. Different areas made reputations for their particular products and yarn and cloth from one area might be heavier or lighter than that from another part of the country. Also in different areas the raw material might be of a particular quality. For instance, the local sheep might be breeds producing finer or coarser wools than those in another part of the country. In general the finer the wool the finer the yarn you are able to spin from it. So the yarn from a particular area would have its own characteristics. This would lead in time to separate count systems for woollen spun yarn from, for instance, in Scotland alone, the towns of Alloa, Galashiels and Hawick.

Perhaps through the natural perversity of many craftsmen, each area did not use a pound as the fixed unit of weight nor did all hanks contain the same length of yarn and we now have interesting definitions of count from the towns mentioned above. Galashiels used the number of 300 yard hanks in 24 ounces; Hawick 300 yard hanks in 26 ounces and Alloa 480 yard hanks in one pound. In England, Dewsbury, Yorkshire, the West of England and Halifax all had their own systems. In both Scotland and England some of these systems are still in use; thank goodness some of them have been discarded.

In the textile trade it appears that craftspeople were intent upon making things as difficult as possible for all concerned. There is also the possibility that by having a special local system some aura or mystique about the process was created. If you consider it, many craftspeople are still trying to perpetuate the same thing. Many knitters like to talk of counts, gauges and fancy stitches to those who know nothing of the craft. It bolsters them up— 'I know something you don't, and what I do is very special, almost magical'.

Up to now I have mentioned only wool and flax, since these were probably the first fibres used in this country, and the systems described have all been for woollen spun yarns. Mechanisation and increased overseas trade brought further changes which were in time to confuse today's knitters. With the importation of cotton a count system was devised for that fibre alone and the trade sensibly adopted it for spun silk also. This standardisation was possible because by that time communications had improved and we did not have an indigenous cotton growing industry or domestic spinning operations set up in different areas of the country as was the case with wool and flax. When worsted spinning was perfected a system was devised for that yarn, and, thank goodness all worsted spinners use the same system. In fact, now it is very common for woollen spun yarns to be described in worsted count.

On the domestic scene, if a knitter uses only one type and count of yarn, and sticks with it, the matter of count is of no particular consequence. It is when different systems are used perhaps with different fibres that real difficulties can be encountered and recourse might have to be made to a conversion chart. At the end of the day as long as you are happy with what you are using and can obtain repeat supplies of the same yarn, the question of count need not lead to problems.

However, if you are on a mill tour looking for cheap yarns, or if your local yarn shop or market trader has something at a very special price, make sure that you know what count you are buying and that you can use it on your machine. If in doubt, ask. Not all salespersons know the product they are selling, nor do they know what yarn suits what machine, so it is in your interest to know as much as possible about the yarns you use. By buying from a known source you may be saving yourself much more in time, money and effort than you would by buying at a couple of pounds off per kilo. Be wary of yarns which have been wound on to cones previously used for something else. If you are not used to working with synthetics, take particular care when you try one for the first time.

When you try a new yarn, it is imperative that you make a sample square of fabric to check your tensions and to do this with each stitch structure you are employing. Do the whole job and wash and press your sample square; in some fabrics yarns behave very strangely when washed especially if you have incorporated different yarns. This is the advice I see most often in patterns, books and magazines and it is the message which is most often ignored. I have often wondered why because so much depends upon it.

Passap Shetland Sweater

DESIGNED BY GRACE HAYWARD

Illustrated on page 39

The pattern this month is for a 2/8 (4 ply) Shetland sweater in four sizes, i.e: small and medium for ladies; medium and large for men. Industrial 2/8 Shetland wool is very reasonably priced, giving a good profit margin on a quality garment. The yarn is usually heavily oiled and feels rather harsh and stringy before washing. Once the garment is washed, it takes on an entirely different appearance and becomes soft and luxurious. The sweaters are quick to knit and light in weight.

Instructions are given for shaping the neck, but if like me, you prefer to cut and sew, you could use these instructions to place markers as a guide. Sewing the neck curve would be quite simple with this guide to follow. Instructions are also given to shape the shoulders by casting off in steps in the usual way, but when these edges are seamed together they tend to produce a rather ugly seam for an otherwise quality sweater. A more attractive flat seam can be achieved in the following manner. Supposing you are asked to cast off 12 sts at the beg of the next 6 rows. Instead, bring pushers to WP under all Ns in WP on FB. Duomatic machines set locks to GX/BX. Electronic machines set locks to GX/LX. Locks on right.

*** On far left, place 12 pushers in RP (Electronic 6000 pushers must be placed in rail). K to left. Wrap yarn round next N to left. On far right, place 12 pushers in RP. Knit to right. Wrap yarn round next N to right**. Rep from ** to ** 3 times altog. Locks GX/N, K to left, then K to right. Mark the 36th stitch from each edge with a coloured thread. Using WY, K4 rows. If you knit the front section first in this way, you will be able to deal with the cut and sew neckline, carefully avoiding the 36th stitch on each shoulder. Don't forget to press under a damp cloth before stitching and cutting. This will hold the stitches in place.*

Knit the back section in the same way, but before you knit with WY, transfer the shoulder sts (36 sts) to the BB. Knit with WY over the sts left on the FB and gently release them. With right sides facing, rehang the shoulder sts of the front section, matching stitch for stitch of the back section. You will now have 2 sts on each N. Pull the first st through the second st behind on the BB, on each group of 36 Ns. Knit a row by hand, or with the lock, if there is room between each group of sts. Cast off. This neat seam for shoulders is common practice on flat bed machines but new Passap knitters may not be familiar with their pushers and holding position.

***Note:** Although you are knitting across the whole bed with WY, once you have pressed the wool, you can always snip the WY carefully between the neck and shoulder sections so that you can deal with each one separately.*

MACHINES
These instructions are written for all Duomatic machines and the Passap/Pfaff Electronic 6000.

YARN
2/8s Shetland Wool.

FIBRE CONTENT
100% Pure Wool.

COLOUR
We used Dark Green Tweed for the man's sweater and Gold for the lady's version.

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Uppingham Yarns Ltd, North Street East, Uppingham, Leics LE15 9QI (Tel: 0572 823747).

SIZES
LADY'S
To suit bust 86-92(94-99)cm.
Finished measurement 99 (108)cm.
Length 60(62)cm.
Sleeve insert, total length 51cm.
MAN'S
To suit chest 104-108(112)cm.
Finished measurement 109 (116)cm.
Length 72(74)cm.
Sleeve insert, total length 57(59)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
2/8s Shetland Wool.
550g for larger sizes.
Garment weight before washing:
500g for size 112cm.
400gfor size 94-99cm.

MAIN TENSION
Locks GX/N. 28 sts and 40 rows to 10cm measured over st st on FB(SS 7).
Welts and cuffs, 1x1 rib (SS 3½).
Passap weights and comb were used throughout.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
Handle up. Blue or orange strippers. Set Ns from 66(71,72,77) to the left of centre on FB, to N 65(70,71,76) to the right of centre, and corresponding Ns on BB as shown in Diagram 1.
* Locks N/N. SS 1¾, K to left. Insert Passap comb and take out strippers. Locks CX/CX. SS 3, K2 rows. Locks N/N. SS 3½, K to right. Trans all sts from BB to FB.
Black strippers. RC000. Locks GX/N. SS 7*. K to RC 110(116,130,136).

SHAPE ARMHOLES
RC000. Cast off 12 sts at beg of next 2 rows. Cont to K to RC 104(108,114,116).

SHAPE SHOULDERS
Cast off 11(12,12,12) sts at beg of next 4 rows. Cast off 11(12,12,11) sts at beg of next 2 rows. Cast off rem 42(46,50,58) sts.

FRONT
Knit as given for back to RC 86(86,84,84) after armhole shaping.

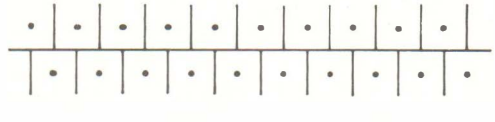
SHAPE NECK
Cast off centre 16(16,18,20) sts.
To shape right half: at neck edge only, cast off 2(2,3,5) sts. K2 rows. Lock at neck edge.
All sizes: cast off 2 sts, K2 rows, twice. Dec 1 st at neck edge on next and ev alt row, 7(9,9,10) times altog. Shape shoulders as given for back.

SLEEVES
Handle up. Blue or orange strippers. Set Ns from 33(35,38,39) to the left of centre on FB to N 32(34,37,38) to the right of centre, and corresponding Ns on BB as shown in Diagram 1. Rep as given from * to * of back.

TO SHAPE SLEEVE
FIRST AND SECOND SIZE ONLY
Inc 1 st both ends on ev 4th row, 12 times altog.
ALL SIZES
Inc 1 st both ends on ev 6th row, 18(18,24,31) times altog.
THIRD SIZE ONLY
Inc 1 st both ends on ev 8th row, 5 times altog. RC 156(156,184,210).

SHAPE TOP
FIRST AND SECOND SIZES ONLY
Cast off 7 sts at beg of next 6(4) rows. Cast off 8 sts at beg of next 4(6) rows.
THIRD AND FOURTH SIZES ONLY
Cast off 8 sts at beg of next 10(8) rows.
FOURTH SIZE ONLY
Cast off 9 sts at beg of next 2 rows.

DIAGRAM 1



Cast off rem 50(54,54,58) sts.

NECKBAND
Handle up. Blue or orange strippers. Set Ns from 74(74,82,82) to the left of centre on FB to N 73(73,81,81) to the right of centre, and corresponding Ns on BB as shown in Diagram 1. Bring one pusher into WP for ev N in WP on BB. On BB only, bring all intervening Ns to WP. Handle down. Locks N/N. SS 2, K to left. Handle up. RC000. Locks BX/N. SS 3½, K to RC24. Lock on left. Handle down. Bring all intervening Ns on FB to WP. Locks CX/CX. SS 4½, K2 rows. Locks N/N. SS 4, K to right. Black strippers. Locks GX/N. SS 4½, K4 rows. Pull yarn down from under machine and hold. Locks N/GX. K4 rows. Using WY, locks N/GX, K2 rows. Pull yarn down as before and hold. Locks GX/N, K2 rows. Blue or orange strippers. Locks N/N. SS 4, K2 rows. Break yarn and strip off machine. Insert narrow straight edge and gently pull down into shape. Form circular shape of neckband and press under a damp cloth.

TO MAKE UP
Shetland wool requires washing to remove the oil and close the stitches to produce a smooth fabric. At what stage in the making up process you do this is your choice, but for the purposes of this pattern I shall follow the method I use. If you have managed to shape the neck ▶

on the machine, then you will not need to worry about sewing and cutting the fabric for the neck.

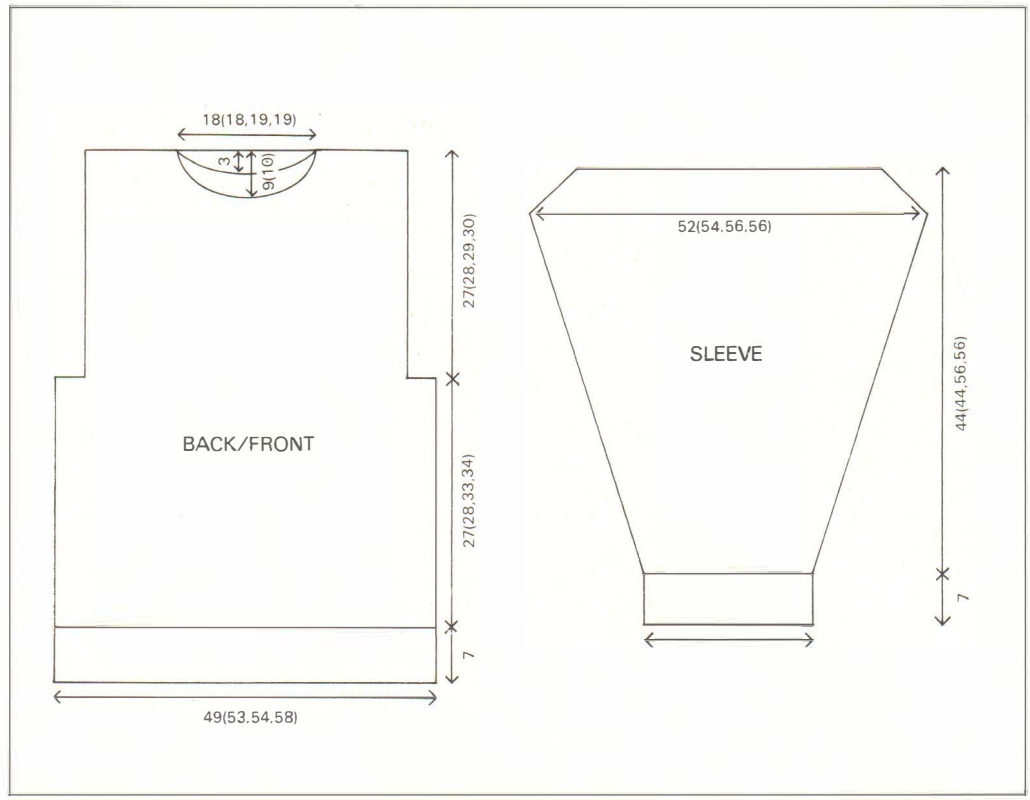
CUT AND SEW NECK

Front section: If instead of shaping, you have used markers in a contrast yarn to mark the shape of the neck, then you will follow this line on the sewing machine, using a small swing stitch. If in doubt, sew this line twice to be sure. You may backstitch this line by hand if a sewing machine is not available. Cut away the surplus fabric close to the stitching. For those of you who knitted quickly and didn't stop to mark the neck curve as you progressed, mark the front neck depth at 9cm for the first and second sizes, and 10cm for the third and fourth sizes, and curve to the beginning of the shoulder slope. Stitch as advised.

Back section: Curve the back neck to a depth of 3cm. Sew as given for front and cut away the surplus fabric. Place the back and front together, right sides facing, and seam the shoulders.

TO ATTACH THE NECKBAND

Unravel 2 rows of WY to open the tubular finish. Starting on the left shoulder, pin the neckband in place, concealing the cut edge inside the tubular finish. On the right side, unravel 2 rows of WY, a few sts at a time and backstitch into each open stitch, using matching yarn. Unravel 2 rows of WY on the inside and neatly hem each stitch. Join ends of neckband neatly.



Place the centre of sleeve to the shoulder seam and pin in place. Backstitch the seam. At this point in the construction, I usually wash a Shetland wool garment. I am able to lay the neck and shoulder seams flat for pressing to give a professional finish, before backstitching the side seams. In this way, I am able to avoid the 'washed garment' look. Flat seam the cuffs and welts. Backstitch the side seams.

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PMK 11/91

Fair Isle Sweater with Fisherman's Rib Collar

DESIGNED BY SALLY CHAMBERS

A traditional pattern with a useful collar for warm and casual wear

MACHINES
These instructions are written for Brother 950 electronic machines with ribber. For other standard gauge machines see note.

YARN
Amberyarn Rio Chico and Bramwell Fine 4 ply.

FIBRE CONTENT
Rio Chico is 95% Courtelle, 5% Polyester.
Fine 4 ply is 100% Acrylic.

COLOUR
We used Rio Chico in Smoke (MC) and Fine 4 ply in Blonde (A).

STOCKISTS
If you have any difficulty in obtaining these yarns, please write to Amberyarn, Dock Mills, Dockfield Terrace, Shipley. W Yorks BD17 7AW or
F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington. Lancs BB5 5TU.

SIZES
To suit bust 86(91,96)cm.
Finished measurement 94(99, 104)cm.
Length 68cm.
Sleeve seam 58cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Amberyarn Rio Chico.
1 x 340g cone in MC.
Bramwell Fine 4 ply.
1 x 500g cone in A.

MAIN TENSIONS
31sts and 40 rows to 10cm measured over Fair Isle (tension dial approx 7).
70 rows to 10cm measured over full Fisherman's Rib (tension dial approx 3/3).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
We used patt No 6 from *Stitchworld*. Other electronic machines and punchcard machines — substitute a patt of your own choice, as long as the tension is matched.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
* With FB in position, push 143(151,159) Ns into WP on both beds. Arrange for 1x1 rib. Using MC, cast on and K3 tubular rows. RC000. MT-6/MT-6, K47 rows. Trans sts to RB. Set carr to select first patt row. MT, K1 row. RC000. Working in Fair Isle, K to RC132. Place marker at each end of row*. K to RC240. Run off on to WY.

FRONT
Work as given for back * to *. K to RC136. Using an odd length of MC, cast off the centre 55(57,59) sts. Set machine to hold. Place sts at L into hold. Note the patt row number. Working on sts at right only, K to RC252. Run off on to WY. Return sts at L to WP, select patt row as noted and complete second side to match the first.

JOIN SHOULDERS
With right side facing, pick up sts from back on to 143(151,159) Ns. With wrong side facing, pick up sts from front shoulders on to 44(47,50) Ns at left and right ends of Ns containing sts from back. Using MC and maximum tension, K1 row and cast off using latch hook.

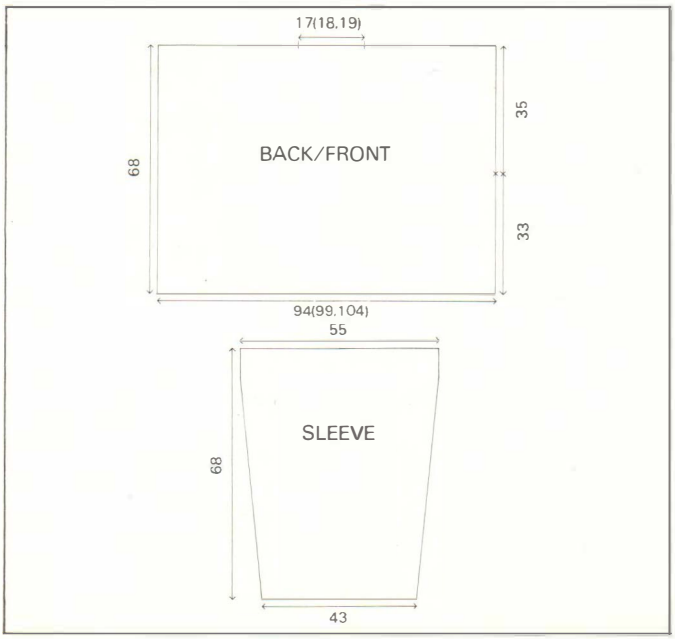
SLEEVES
Using WY, cast on 133 sts. K several rows ending CAR. K1 row with nylon cord. Set carr to select first patt row. RC000. Using MC and MT, K1 row. Working in Fair Isle, K9 rows. Inc 1 st each end next and ev foll 9th row to 173 sts. K to RC184. Run off on to WY.

CUFFS
With FB in position, push 67 Ns into WP on both beds. Arrange for 1x1 rib. Using MC, cast on and K3 tubular rows. RC000. MT-6/MT-6, K47 rows. CAL. Trans sts to RB. With wrong side of sleeve facing, pick up sts from lower edge, placing 1 st on first N and 2 sts on the others. K1 row MT. K1 row maximum tension. Cast off using latch hook.

JOIN SLEEVES TO BODY
With the right side of sleeve facing, pick up sts from top edge on to 173 Ns. With wrong side of body facing, pick up 173 sts from between the markers on to the same Ns, placing the shoulder seam on the 5th N to the L or R of centre. MT, K1 row. Maximum tension, K1 row and cast off using latch hook.

COLLAR
With FB in position, push 55(57,59) Ns into WP on both beds. Arrange for 1x1 rib. Using A, cast on and K3 tubular rows. Set carrs for full Fisherman's Rib. Rib tension, K 510(516,522) rows. Cancel the setting for Fisherman's Rib. T8/8, K1 row. Trans sts to RB and cast off using latch hook.

TO MAKE UP
Starting at right, join collar to neck opening up the right, across the back and down the left, stretching the rib slightly to fit. Fold the RHS over the LHS and stitch to the centre front. Join side and sleeve seams.



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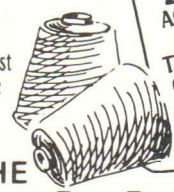

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Man's Gansey

DESIGNED BY BRIER HEY YARNS

Always in demand, here is yet another version of the timeless Gansey sweater. The ladies would look good in it too

MACHINES
These instructions are written for standard gauge machines with ribber and punchcard facility.

YARN
Many A Mickle 5 ply Guernsey.

FIBRE CONTENT
100% Wool.

COLOUR
We used Navy (MC).

STOCKISTS
To obtain this yarn, please write to Brier Hey Yarns, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF (Tel: 0422 884749).

SIZES
To suit chest 102(107,112)cm.
Finished measurement 116 (120,124)cm.
Length 67(69,71)cm.
Sleeve seam 59(59,60)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle 5 ply Guernsey.
2 x 500g cones in MC.

GARMENT WEIGHS
790g for size 102cm.

MAIN TENSION
28.5 sts and 46 rows to 10cm measured over washed sample of tuck stitch pattern (tension dial approx RB T8·, FB T6··).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Please read the pattern through before starting to knit.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

BACK
** Push 155(161,167) Ns to WP on RB, 78(81,84) to L and 77(80,83) to R of centre '0'. *** Arrange for 2x1 rib (see diagram). Bring up FB and set at H5. Push corresponding Ns on RB to WP and arrange as shown in Diagram 1.
Using MC, cast on from R to L and with tension dials at 3/3, work 3 circular rows. Set FB at P5 and rearrange FB Ns as shown in Diagram 2, transferring sts to RB as necessary.
RC000. TD at 6/5***. Rib 32 rows. Inc 1 st at each end of row. 157(163,169) sts. ****Rearrange Ns as shown in Diagram 3, transferring sts as necessary.
Insert punchcard and lock on first row. Set RB carriage to slip and run this carriage only across and back to pick up pattern. Set carriage for tuck. TD 8/6··. Release punchcard. RC000. Keep work weighted****. (K7 rows. Inc 1 st at each end of foll row) 5(5,4) times, working extra Ns into pattern as set. 167(173,177) sts. Cont until RC 142(148,156). Cast off 12 sts at beg of next 2 rows. 143(149,153) sts**. Cont until RC 260(272,280). CAR. Mark this row on punchcard. Using separate lengths of MC, cast off 33 sts for neck, 17 to L of centre '0' and 16 to R. Mark the centre of these sts. Using nylon cord, knit the sts on Ns to L of centre '0' by hand taking them back to NWP. Cont on sts to R of centre for first shoulder. * RC000. Dec 1 st at neck edge on 9 foll rows. 46(49,51) sts. K1 row. Trans sts to RB. Set carr for st st. K1 row. K a few rows in WY and release from machine*. Return punchcard to marked row and lock. Run carr across and back to pick up pattern. Replace sts to L of centre on to Ns, removing nylon cord. Rethread carr and set to tuck. Release punchcard. Work as given from * to * to complete second shoulder.

FRONT
Work as given for back from ** to **. Cont until RC 238(250,250). CAR. Mark this row on punchcard. Using separate length of MC, cast off 21 sts for neck, 11 to L of centre '0' and 10 to R. Mark the centre of these sts. Using nylon cord, knit the sts on Ns to L of centre '0' by hand taking them back to NWP. Cont on sts to R of centre for first shoulder. *RC000. Dec 1 st at neck edge on 11 foll rows then on 4 foll 3rd rows. 46(49,51) sts. K9 rows. Trans sts to RB. Set carr for st st. K1 row. K a few rows in WY and release from machine*. Return punchcard to marked row and lock. Run carr across and back to pick up pattern. Replace sts to L of centre '0' on to Ns and remove nylon cord. Rethread carr and set to tuck. Release punchcard. Work as given from * to * to complete second shoulder.

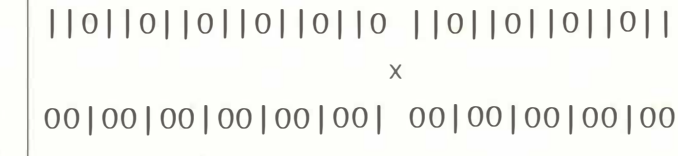
SLEEVES
Push 83(83,89) Ns to WP on RB, 42(42,45) to L of centre '0' and 41(41,44) to R of centre '0'. Foll instructions as given for back from *** to ***. Rib 28 rows. Foll instructions as given for back from **** to ****. Inc 1 st at each end of next 2 rows. 87(87,93) sts. (K5 rows. Inc 1 st at each end of next row) 36 times, working extra Ns into pattern as set. RC128. 159(159.165) sts. Cont to RC 236(236,240). Trans sts to RB. Mark st to L of centre '0' and cast off.

NECKBAND
Push 140 Ns to WP on RB. 70 each side of centre '0'. Using MC, cast on and K10 rows at MT6. K2 rows at MT7. Bring FB into position and rearrange Ns as shown in Diagram 4, trans sts to FB as necessary.
Ease comb up between RB and FB and secure. Weight work across ▶

DIAGRAM 1

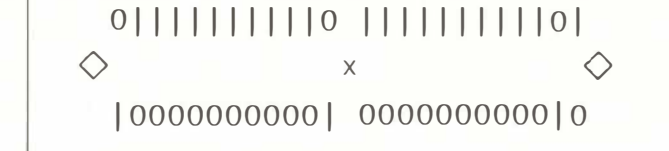
End with single needle here at L end of RB
Repeat this pattern across all Ns.
X = centre.

DIAGRAM 2



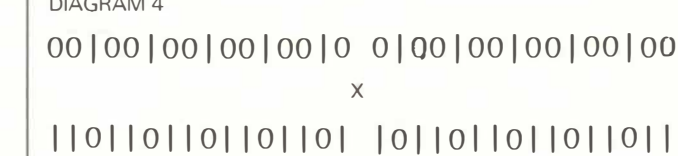
Repeat this pattern across all Ns.
X = centre.

DIAGRAM 3

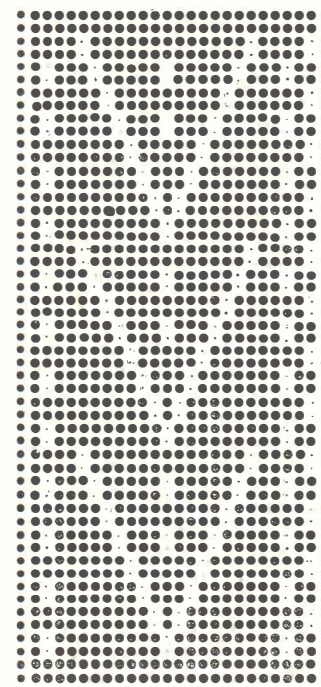


Repeat this pattern across all Ns.
X = centre.

DIAGRAM 4



Rep this patt across all Ns.
X = centre.



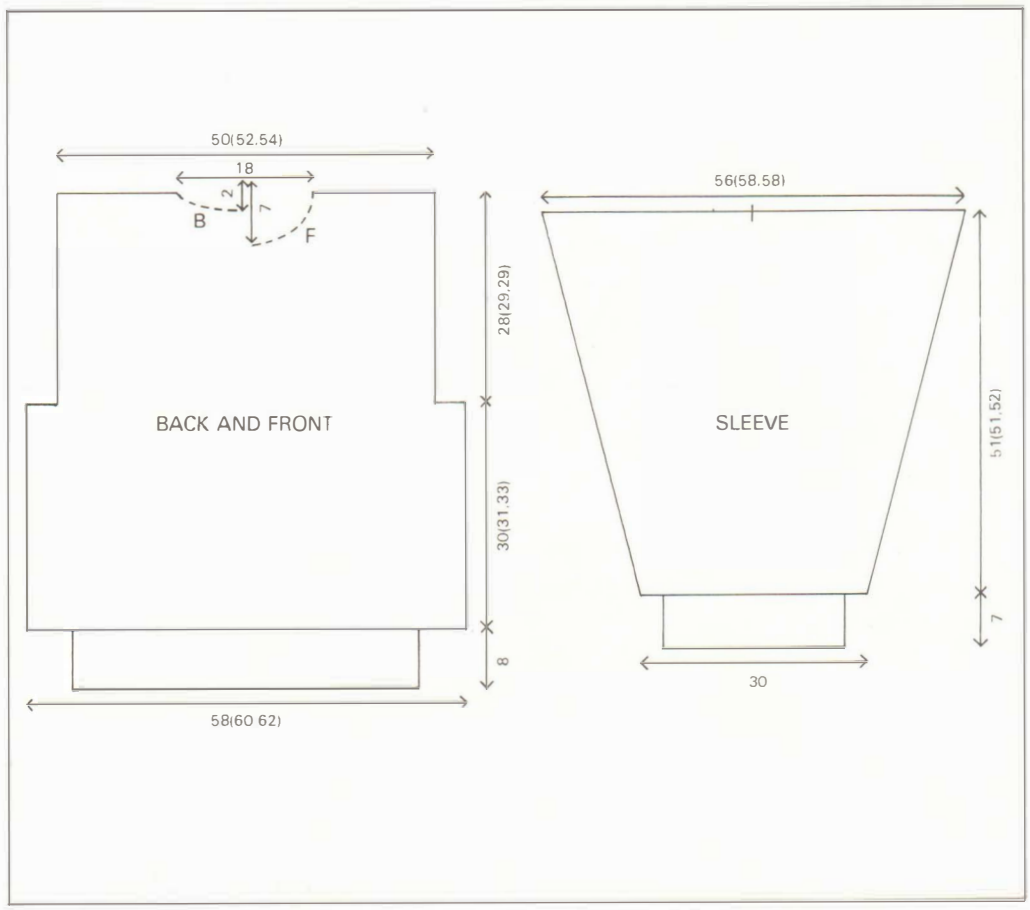
width. RC000. With TD at 5/7, K14 rows. Trans sts to RB. K1 row at MT8. Mark 12th, 13th and 41st sts to L of centre '0' and 29th st to R of centre '0'. K a few rows and release from machine.

TO GRAFT SHOULDERS

Push 46(49,51) Ns to WP on RB. Replace sts for back L shoulder on to these Ns with wrong side facing, picking up sts from below WY. Unravel WY. Place sts for front L shoulder on to the same Ns with right side of work facing. Unravel WY. TD at highest tension, K2 rows and cast off with latch tool. Rep instructions for right shoulder.

TO MAKE UP

Pin pieces out to size and steam, taking care not to flatten texture, or cover with a damp cloth and leave to dry. Join neckband reversing seam on st st section. Pin neckband into place on right side of garment with seam at left shoulder and marked sts matching centre back, right shoulder and centre front. Backstitch through each st of last row of MC. Unravel WY when sts are secured. Sew sleeves into armholes matching centre markers to grafted shoulder seams and sewing cast off edge of armholes to top 4cm of side of sleeves. Join sleeve and side seams. Press seams.



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Sideways Knitted Sweater in Larger Sizes

DESIGNED BY ANNE KENT

His 'n' Hers

MACHINES
These instructions are written for standard gauge machines with ribber. We used a Knitmaster 700.

YARN
King Cole Angora Look.

FIBRE CONTENT
80% Courtelle, 20% Nylon.

COLOUR
We used Mink 142 (MC) and Natural 46 (A).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX (Tel: 0274 561331).

SIZES
To suit chest 106.5(117,127, 137)cm.
Finished measurement — see diagram.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
King Cole Angora Look.
1 x 400g cone in MC and A.

MAIN TENSION
33 sts and 39 rows to 10cm measured over Fair Isle (tension dial approx 7).
Wash and leave your swatch to dry. Do not press.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
If you wanted a longer length than given, you could double the rib length — this would give you an extra 5.5cm.
Ball wind approx 40g of MC before starting.
Sample garment was knitted in second size.
It is easier to get an accurate sleeve length if you try the garment on and measure for sleeve length. With the larger sizes the shoulder can drop over more than usual, this would result in you needing a shorter sleeve.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

BACK
Using WY, cast on 182(198) sts (garment length). K a few rows. CAL. Using MC and MT, K1 row Fair Isle starting on row 1 of card. MC in feeder 1 and A in feeder 2, RC000, K to RC 72(82,92,102) (shoulder rows). RC000. Cast off 4 sts at R K to RC82 (neck). RC000. Cast on 4 sts at R K shoulder rows. Using MC, K1 row st st. Change to WY and remove from machine.

FRONT
Cast on and K as given for back. K first shoulder. Thread the ball of MC in place of A in feeder 1 (cont in Fair Isle with card rolling). RC000. K1 row. CAL. Place 20 Ns at R to HP, K1 row. Place 1 N at R to HP, K1 row. Place 2 Ns at R to HP, K1 row. Place 1 N at R to HP K1 row. Repeat last 2 rows to RC41. Place 1 N at R to HP, K1 row. Remove yarn from carr (*do not break*). Place Ns at L from WP to HP and neck sts from HP to WP. Lock card. Using WY, K9 rows st st. K1 row using nylon cord. Using WY, K9 rows. Using MC, K1 row. RC000. Place Ns at L from HP to WP replace sts behind latches. Place Ns at R (neck) to HP. Set machine to Fair Isle and release punchcard. Place 1 N at L from HP to WP, K1 row. Place 2 Ns at L from HP to WP, K1 row. Repeat these 2 rows to RC81. Place the rem 21 Ns to WP, replace sts behind latches, K1 row. Change yarn to A in feeder 1. RC000. K shoulder rows. Using MC, K1 row st st. Change to WY and cast off. Join both the shoulders.

NECKBAND
Using WY, cast on 186 sts and K a few rows. CAR. Using MC and MT, K1 row. Hang weights at edges. Dec 1 st at each end ev row. *At the same time,* take the tension dial down one dot ev row to MT-4. K1 row MT (remove weights). MT-4, K1 row. Take the tension dial up one dot ev row and inc 1 st each end ev row to MT, K1 row at MT (CAL). Pick up sts from first row to make hem. K1 row. With wrong side of work facing you and centre of 'V' neck front at R and centre back on 'O' pick up neatly over this half of neckband. Place L half of band sts to HP and K1 row. Cast off. Replace Ns to WP at L (sts behind latches) pick up rem half of neck on to band, K1 row and cast off.

SLEEVES
Note: There are 2 widths with 3 lengths per width, please read instructions before starting to knit. Cast on 81(91) sts. Set machine for 1x1 rib. K tubular rows. RC000. Rib tension = MT-5. K to RC30. Trans to RB, inc 1 st. Using MC, K2 rows MT. Set punchcard on row 1. Foll patt.

FIRST SLEEVE WIDTH
Inc 1 st each end ev 3rd(3rd,4th) rows to RC 96(36,136). Then ev 4th(4th,5th) row to RC 136(156, 176). Change to WY and remove from machine.

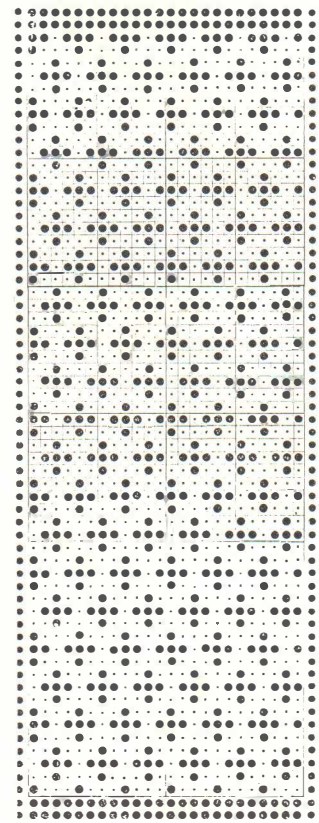
PATTERN
MC in feeder 1 and A in feeder 2. Lock punchcard on row 1, K12 rows. Release punchcard (row 1), K12 rows. Lock punchcard, K12 rows. Release punchcard, K to RC110. Lock punchcard, K12 rows. Release punchcard K12 rows (first length K to RC136). Lock punchcard, K12 rows. Release punchcard K to RC (see lengths.)

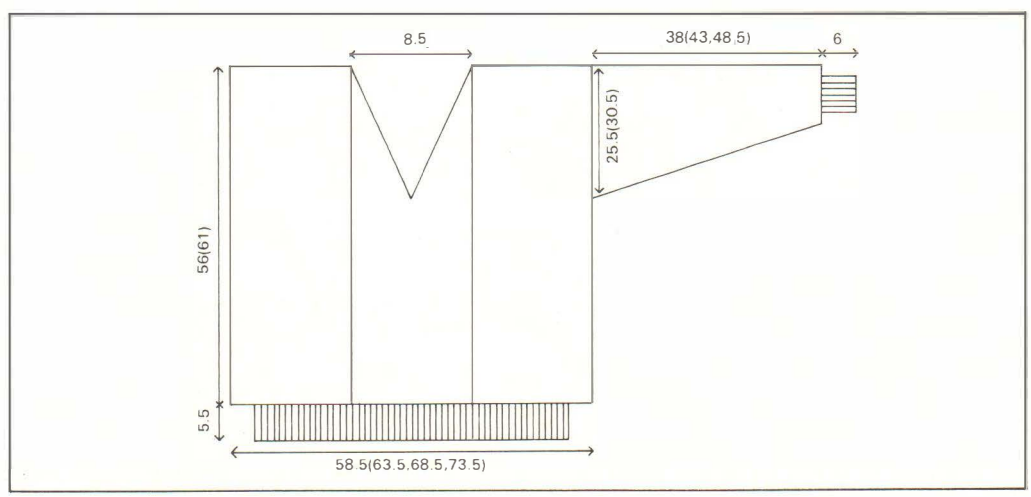
SECOND WIDTH
Inc 1 st each end ev 2nd(2nd,3rd) row to RC 58(16,88). Then ev 3rd(3rd,4th) row to RC 136(156, 176). Change to WY and remove from machine. Replace sleeve on Ns with K side facing you. Place MC and A in feeder 1. Dial MT+2 st st, K4 rows. With wrong side of work facing you and shoulder seam on centre 'O', pick up sts. Using MC, K1 row and cast off.

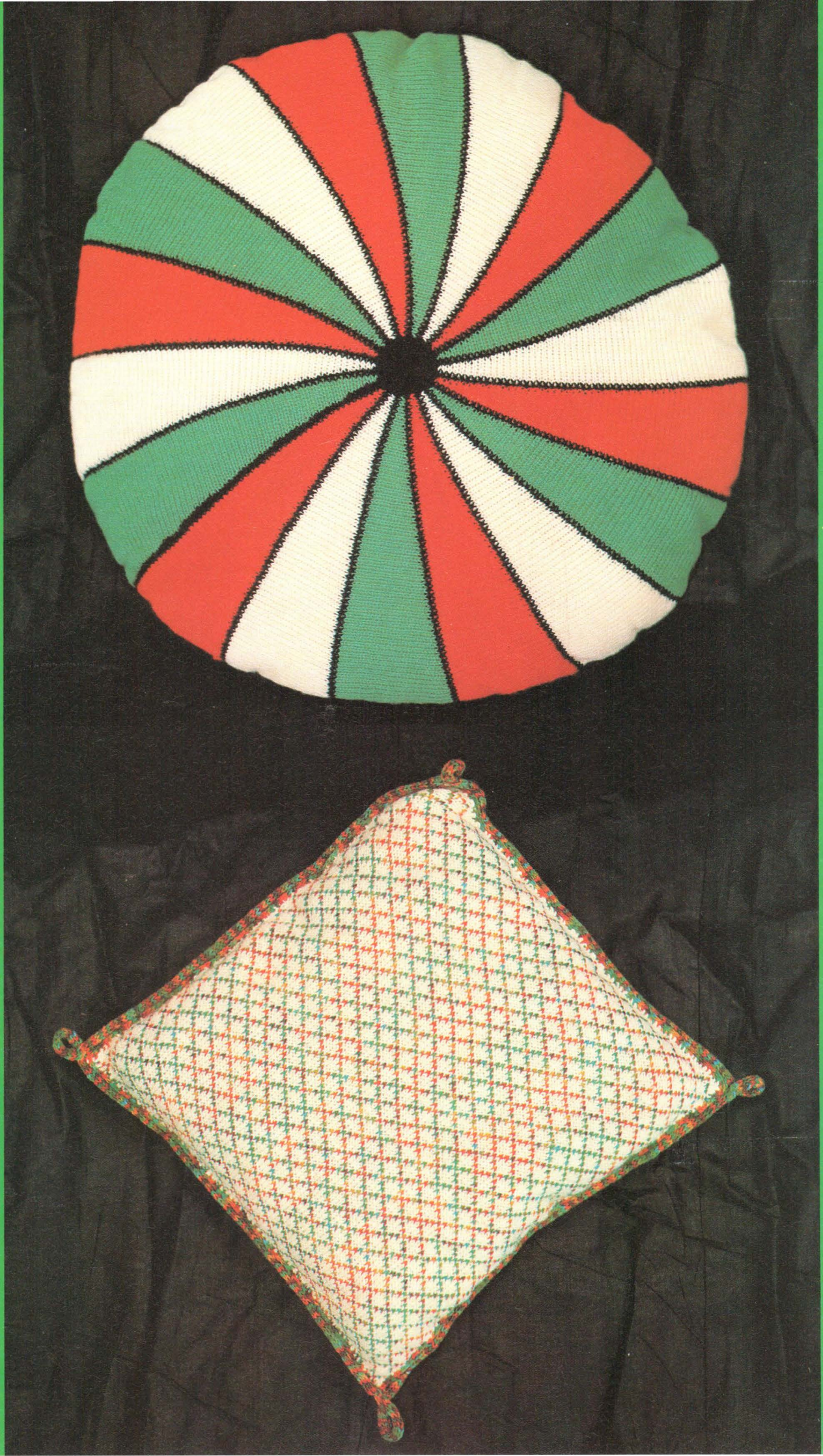
BOTTOM RIBS (KNIT TWO)
Using MC, cast on 169(179,189, 199) sts for 1x1 rib. MT-2 (no tubular rows), K zig-zag row. Hang comb and weights. Rib tension MT-5. RC000. K50 rows. Trans sts to RB. Pick up sts from zig-zag row to make hem and K1 row. With wrong side of work facing you, hang work neatly over sts, Ns forward, K1 row and cast off.

CORDS FOR TRIMS (KNIT TWO)
Using MC and A MT+2, K1 row, slip 1 row approx 380 rows. Side seams with K side of work facing you, place sts on machine, with P side of work facing you place matching seam sts on to corresponding sts. K1 row, cast off.

TO MAKE UP
Sew sleeve seams with small backstitch hem. Sew cords over front panel sides over join of plain and Fair Isle knitting. Cont sewing it over rib and sew neatly at bottom. Sew centre mitre of 'V' neck.







Round and Square Cushions

DESIGNED BY ROSE WHITE

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ROUND CUSHION

MACHINES
These instructions are written for standard gauge machines.

YARN
Any 4 ply Wool or Acrylic.

FIBRE CONTENT
Your choice.

COLOUR
We used 4 colours (A), (B), (C) and (D).

SIZE
56cm diameter.

MATERIALS
Any 4 ply Wool or Acrylic.
Approx 28g in each of the 4 colours of your choice A, B, C and D.
Approx 55cm diameter circular cushion pad.

MAIN TENSION
28 sts and 40 rows to 10cm measured over st st (tension dial approx 7).
Tension is not vital in this instance.

ABBREVIATIONS
See page 60.

ROUND CUSHION (KNIT TWO PIECES)
Using A, cast on by hand 63 sts. * K2 rows. Change to B, set carr for hold. Push end 3 Ns at opposite end to carriage to HP. K2 rows. Rep these 2 rows until all sts are in HP. Change to A. Cancel hold *. Rep from * to * changing colours B, C and D in sequence until you have 18 panels.
Cast off.

CENTRE PIECE
Using A, cast on by hand 22 sts. MT, K6 rows. Slip sts off machine on to thread. Draw up the thread tightly and pin the seam.

CORD
Cast on 5 sts and knit a circular cord to fit round cover.

TO MAKE UP
Join seams to make circles. Sew centre piece over hole in centre of large circles. With right side facing, join 2 pieces together leaving 25cm open. Turn to right side. Sew cord round edge. Insert cushion and slip stitch the opening together. If a smaller size is needed, take away 7 sts for every 5cm in diameter.

SQUARE CUSHION

MACHINES
These instructions are written for standard gauge punchcard machines.

YARN
Any 4 ply Acrylic and random Fair Isle yarn.

FIBRE CONTENT
100% Acrylic.

COLOUR
Use any colours of your choice.

SIZE
35 x 35cm.

MATERIALS
Approx 200g in MC.
50g in random Fair Isle.
35 x 35cm cushion pad.

MAIN TENSION
28 sts and 40 rows to 10cm measured over Fair Isle patt (tension dial approx 7).
Tension is not vital in this instance.

ABBREVIATIONS
See page 60.

NOTE
Any small Fair Isle punchcard pattern can be used. We used a 6 st diamond pattern.

SQUARE CUSHION
Using MC, cast on by hand 100 sts. K2 rows st st. Insert punchcard and second colour and set machine for Fair Isle. K266 rows in Fair Isle pattern. Change to st st and MC only. K1 row T10 and cast off with latch tool.

CORD
With the random Fair Isle yarn, cast on 5 sts and knit a circular cord approx 170cm long.

TO MAKE UP
Fold in half, wrong sides facing and join using one row double crochet. Leave an opening on one side 20cm long. Crochet across folded edge. Sew cord all round edge making a small loop on each corner. Insert cushion and slip stitch opening together. For larger cushion add 7 sts and 20 rows for every 5cm.

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Teenage Ribbed Suit

DESIGNED BY ELAINE CATER

Teenagers do tend to get missed out and we do hear it said that it is because they are very fussy about what they wear. Well we think that any teenager miss will be pleased to wear this trendy suit.

MACHINES
These instructions are written for standard gauge machines with ribber. We used a Brother 950i and 850 ribber.

YARN
Foxstones Alpaca Rich.

FIBRE CONTENT
50% Alpaca, 30% Courtelle and 20% Polyester.

COLOUR
We used Birch 85 (MC).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Foxstones Yarns Ltd, Greenroyd Mills, Sutton-in-Craven, Keighley, W. Yorks BD20 7NG.

SIZES
JUMPER
To suit bust 81(86,91,96)cm.
Finished measurement 92(97, 102,107)cm.
SKIRT
To suit hips 86(91,96,101)cm.
Length 50(52,54,56)cm.
Finished measurement 91(96, 101,106)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Foxstone Alpaca Rich.
2 x 400g cones in MC.
Waist length of elastic.

MAIN TENSION
30 sts and 44 rows to 10cm measured over rib patt (tension dial approx 5/2=MT/MT). Allow tension swatch to rest for at least 24 hours before measuring it. Tension must be matched exactly before starting garment.

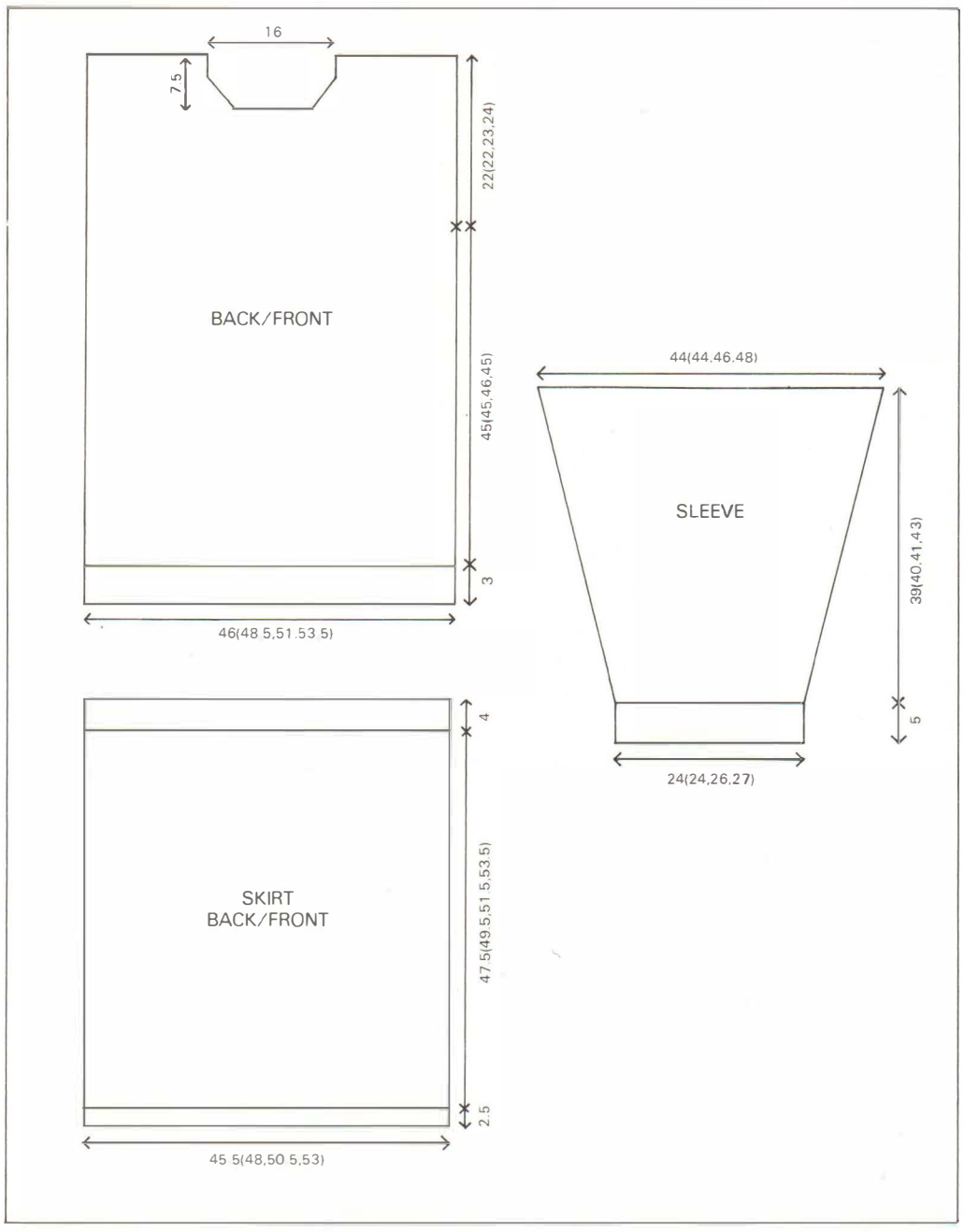
ABBREVIATIONS
See page 60.

NOTE
Side facing knitter is right side.
Care should be taken when weighting this work, use 4 weights evenly spaced rather than only 3 for main parts of garment. Ribber claw weights were used at the edges of work.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Arrange Ns as shown in Diagram 1. Fill empty Ns on RB by picking up heel from st opposite on FB. Set pitch for H. Swing lever at 5. MT/MT, K1 row. Swing lever at 6, K1 row. Cont to move swing lever to R after each row, until swing lever is at 10. K1 row. Move swing lever to left after each row until swing lever is at 0. K1 row. Cont with this 20 row cycle throughout. When FB sts go beyond sts on RB, trans sts to RB. Bring FB sts in WP to keep patt correct as you swing FB in opposite direction. Sts on RB only are counted. When working increases on sleeve, push 1 N to WP on RB at edge adjacent to carr on next 2 rows. Bring Ns to WP on FB to keep patt correct.

SPECIAL NOTE
As the shaping is very simple in this design, it can easily be adapted. If you prefer a more conventionally proportioned suit, the jumper could be shortened and the skirt lengthened. For every 2.5cm you wish to add, K11 rows more. Deduct 11 rows for every 2.5cm you wish to subtract. The jumper could be extended to turn it into a sweater dress, using the same formula. This type of ribber work is not difficult, but it does take a bit of concentration to keep the swing lever going in the right direction. If your ribber has a directional arrow, check that you are moving the lever correctly as you go. With some older machines this facility was not included. It may be helpful to work out a chart of rows and swing lever numbers before you start knitting. If you do get interrupted while knitting and can't work out which direction you should be moving, drop the ribber down by 1 notch to see which way to move the lever. End sts on RB may not knit off when FB sts are some distance from the edge. Push these Ns to D position before knitting the row. Do not put Ns on FB into HP as they will be damaged if the carr is racked. Use nylon cord to take Ns down to NWP.

SWEATER BACK
With FB in position, set machine for 1x1 rib. Push 139(147,155,161) Ns on RB and corresponding Ns on FB ▶



Teenage Ribbed Suit

to WP. Arrange Ns for 1x1 rib making sure that N number 1 to right of centre on FB is in WP. CAL. Using MC, cast on and K2 tubular rows. RC000. MT-3/MT, K12 rows. Trans sts as shown in Diagram 1. RC at 000. MT/MT. Work zig-zag patt as given in patt note to RC 198(198,202,202). Place markers at each end of work**. K to RC 294(294,304,304). Cast off 46(50,54,57) sts at each end of work. 48 sts rem. Remove on to WY.

FRONT

Work as given for back to **. K to RC 262(262,272,272).

SHAPE NECK

CAR. Using 2 separate nylon cords, K all sts at left and 12 sts to right of centre '0' down to NWP. Make sure that the ends of the cords are brought down between beds and do not interfere with carrs. Make a note of swing lever position and direction which to move it. K1 row. Dec 1 st at neck edge on next and ev foll row, 12 times altog. K to RC 294(294,304,304). Cast off sts. Return 24 centre neck sts to WP. Remove on to WY. Return rem sts to WP. Set swing lever to point previously noted. Work second half to match first, reversing the shaping. Push 80 Ns to WP. With wrong side of front facing, pick up centre 24 sts and hang on to centre 24 Ns. Remove WY. Pick up 28 sts evenly along each half of neck and hang on to Ns. Using MC and MT, K1 row. Remove work on to WY.

SLEEVES

With FB in position, set machine for 1x1 rib. Push 71(71,77,81) Ns on RB and corresponding Ns on FB to WP. Arrange Ns for 1x1 rib, making sure that N number 1 to right of centre on FB is in WP. CAL. Using MC, cast on and K2 tubular rows. RC000. MT-3/MT, K24 rows.

ALL SIZES

Inc 1 st, 72(72,78,82) sts. Trans sts as shown in Diagram 1. RC at 000. MT/MT, K5 rows. Inc 1 st at beg of next 2 rows and ev foll 5th and 6th row, 8(12,16,19) times altog. K5 rows. Inc 1 st at beg of next 2 rows and ev foll 6th and 7th row, 12(15,19,24) times altog. 134(134,140,146) sts. K to RC 172(176,180,190). Trans sts from FB to RB. Cast off sts.

COLLAR

Join right shoulder seam.
Push 129 Ns on RB to WP. With wrong side of work facing, pick up 48 sts along back neck, one st at shoulder seam, and 80 sts along front neck from last row knitted in MC. Remove WY. Bring FB into position, trans sts to FB for 1x1 rib. Drop ribber by 1 notch and insert comb. Move ribber back into position. Weight work. MT-3/MT and using MC, K12 rows. Trans sts to RB. Attach main carr. MT, K14 rows. MT+5, K1 row. Cast off using latch tool.

TO MAKE UP

Pin out pieces to measurements given. Cover with a damp cloth and allow to dry. Join left shoulder seam. Set in sleeves between markers. Join short collar edge. Allow collar to roll to outside. Join sleeve and side seams.

SKIRT (FRONT AND BACK ALIKE)

With FB in position, set machine for FNR. Push 138(146,154,160) Ns on both beds to WP. Using MC, cast on. RC000. Set carrs for circular knitting. MT/MT+2, K26 rows. Trans sts as shown in Diagram 1. RC at 000. MT/MT, working zig-zag patt, K to RC 210(218,226, 236).

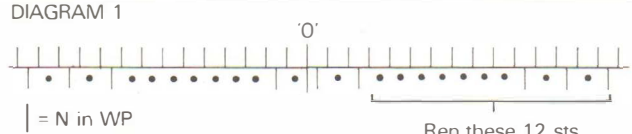
WAISTBAND

Trans sts for 1x1 rib. MT-3/MT, K24 rows. Trans sts to RB and cast off.

TO MAKE UP

Pin out pieces to measurements given. Cover with a damp cloth and allow to dry. Join side seams. Fold waistband in half to inside and catch down, leaving an opening for inserting elastic. Insert elastic and join ends securely. Close opening.

DIAGRAM 1



| = N in WP
• = N in NWP
All Ns are in WP on RB
Only Ns marked on FB are in WP
Pitch lever at H

Rep these 12 sts for pattern

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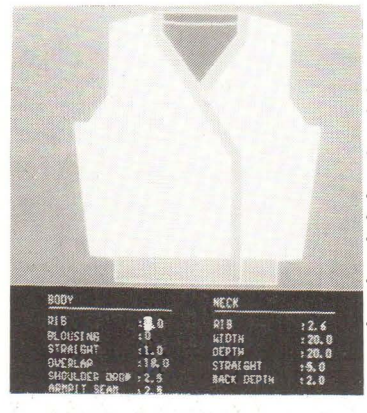

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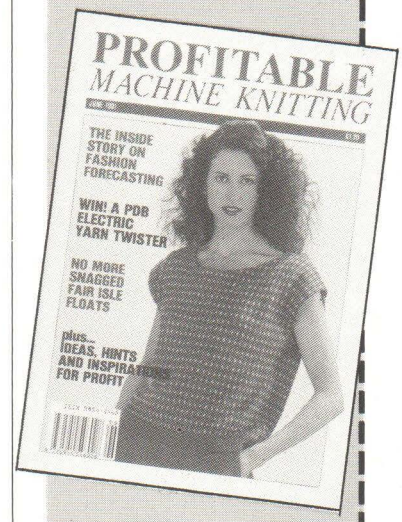
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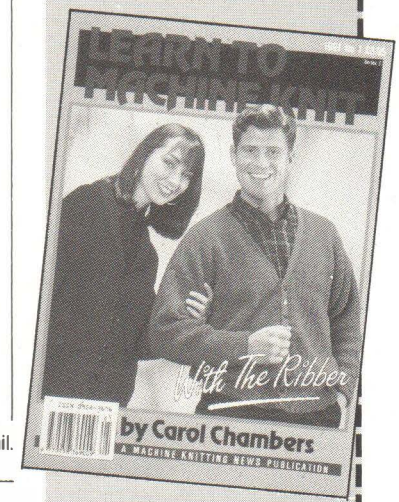

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One for the Lads!

DESIGNED BY SUE HOPKINS

This pattern is by special request and we are sure that it will be popular with the skateboard fans.

MACHINES
These instructions are written for electronic machines with ribber. We used a Brother 950i with ribber.
Machines without ribber use mock ribs.

YARN
Worth Biggy Cones 4 ply Acrylic.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used New Bright Jade (MC) and Navy (A).

STOCKISTS
To obtain this yarn, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds, W. Yorks.

SIZES
To suit chest 71(76,81)cm.
Finished measurement 76(80, 86)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Worth Biggy Cones 4 ply Acrylic.
1 cone in MC.
1 cone in A.

MAIN TENSION
25 sts and 36 rows to 10cm measured over st st (tension dial approx 7=MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET
Fill in mylar sheet prior to knitting. Place patt over sts Y30-G30.

BACK
Arrange 112(118,124) Ns for 1x1 rib. *Using MC, cast on and K3 circular rows. RC000. MT-4, K10 rows. Change to A and K10 rows. Using MC, K10 rows. Trans sts to RB*. RC000. MT, K to RC 110(120,126). Cast off 3 sts beg next 2 rows. Cast off 2 sts beg next 6 rows. Dec 1 st at each end on next and ev foll alt row, 7(6,4) times. 80(88,98) sts. K 52(58,64) rows. Cast off 5(4,6) sts at beg of next 2(2,8) rows. Cast off 6(5,0) sts at beg of next 4(6,0) rows. Release rem sts on to WY.

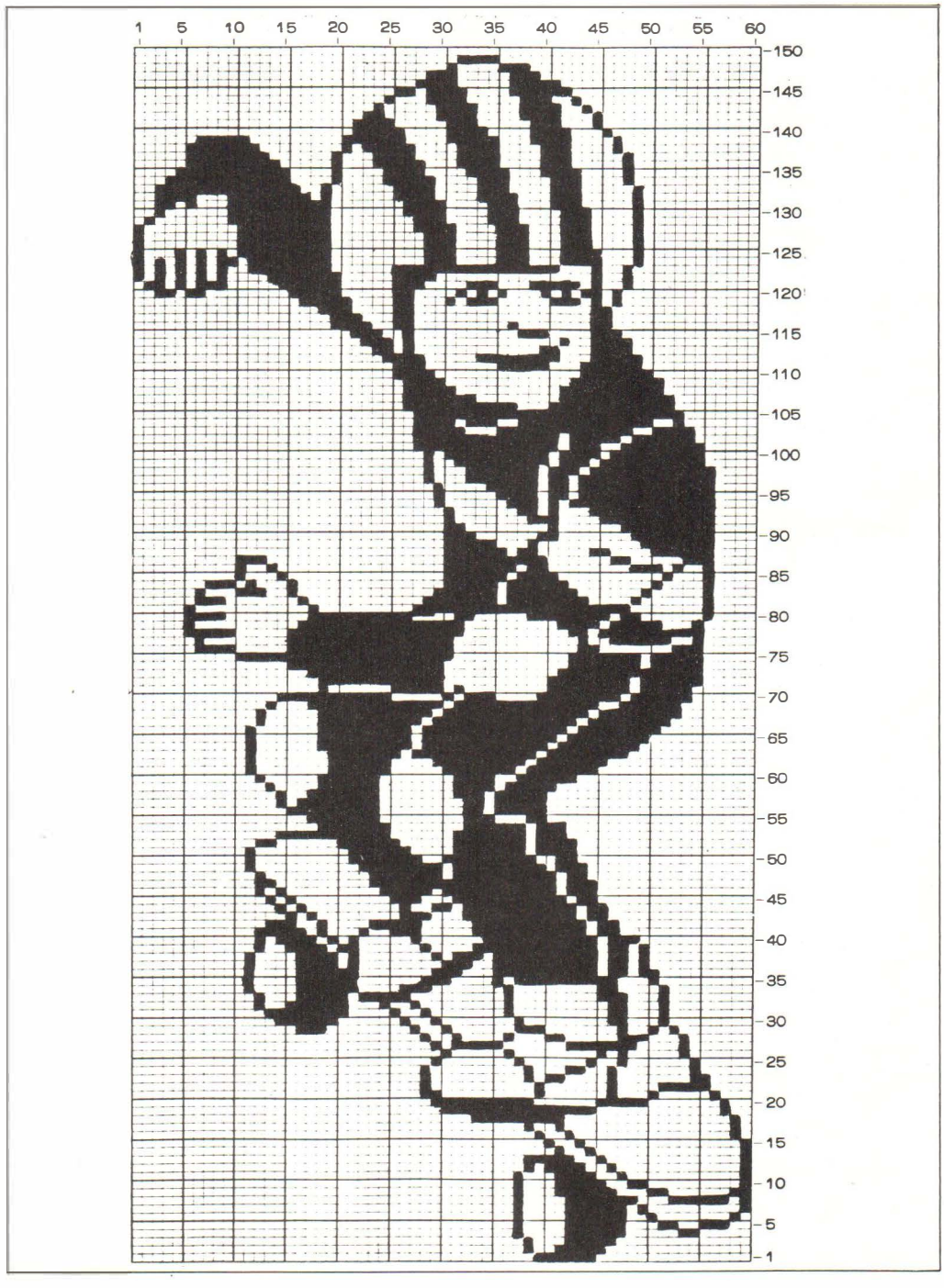
FRONT
Knit rib as given for back from * to *. RC000. MT, K1 row. Start patt. K to RC 110(120,126). Cast off 3 sts at beg of next 2 rows. Cast off 2 sts at beg of next 6 rows. Dec 1 st at each end of next and ev foll alt row, 7(6,4) times. K 26(28,36) rows.

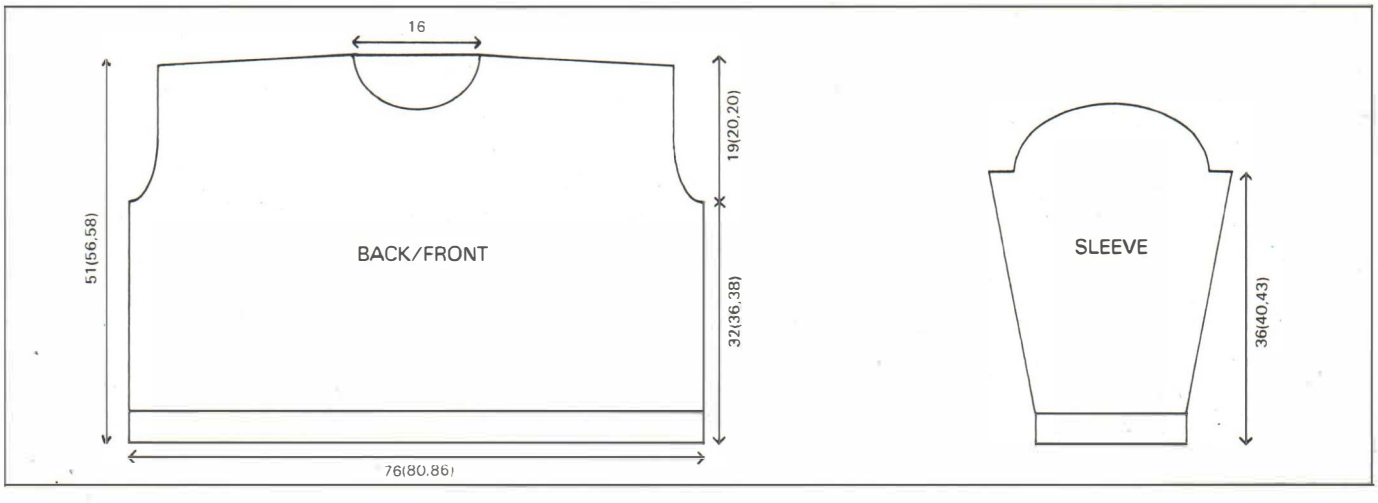
SHAPE NECK
CAR. Bring 48(53,58) sts at left to HP. Set machine to hold. Working on right side only, dec 1 st ev row at neck edge, 4 times. Dec 1 st at neck edge on next and foll alt rows, 11(12,12) times. K 0(2,0) rows. CAR. Cast off 5(4,6) sts at beg of next and foll alt rows, 1(1,4) times. Cast off 6(5,0) sts at beg of next and foll alt rows, 2(3,0) times. Release centre 16(18,18) sts on WY. Reset machine and repeat to match first side, reversing the shaping.

SLEEVES
Arrange 54(56,58) Ns for 1x1 rib. Work as given for back from * to *. RC000. MT, starting with A, knit stripe patt as foll: 10 rows A, 10 rows MC, 10 rows A, cont in MC only. *At the same time,* inc 1 st at each end of ev 6th row to 88(92,96) sts, K to RC 120(136,150). Cast off 3 sts at beg of next 2 rows. Cast off 2 sts at beg of next 4(4,6) rows. Dec 1 st each end on next and ev alt row, 15 times. Cast off 2 sts at beg of next 14(16,16) rows. Cast off rem 16 sts.

NECKBAND
Arrange 114(128,128) Ns for 1x1 rib. Using MC, cast on and K3 circular rows. MT-4, K16 rows. Using A, K6 rows. Using MC, K5 rows. Trans sts to RB. MT, K1 row. With wrong side facing, replace sts held on WY from back of neck on to first 46(50,50) sts for neckband. Pick up 26(30,30) sts from right side of neck. Replace 16(18,18) sts from WY then 26(30,30) sts from left side of neck. T10, K1 row. Cast off using latch tool or linker.

TO MAKE UP
Sew neck and shoulder seams. Catch down cast on edge of neckband to inside. Attach sleeves and sew side seams.




16
19(20,20)
51(56,58)
BACK/FRONT
32(36,38)
76(80,86)
SLEEVE
36(40,43)

Passap Baby Cardigan

DESIGNED BY ANDY LEVICK

This is the first in a series of baby garments for Passap/Pfaff knitters. We have been requested to fill this gap in the pattern scene, so here is one to start the ball rolling.

MACHINES
These instructions are written for Passap Duo 5 and 80 machines.

YARN
Jandis 2/14s Brushed Acrylic.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used White.

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Page Two, 2/3 Church Mews, Wisbech, Cambs PE13 1HL (Tel: 0945 476579).

SIZE
To suit chest 41cm.
Finished measurement 46cm.

MATERIALS
Jandis 2/14s Brushed Acrylic.
1 x 350g cone.
5 buttons (try the Beatrix Potter Collection).
Finished garment weighs 175g.

MAIN TENSION
100 sts = 53mm and 100 rows = 13.25mm. SS 4¼ measured over pattern.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
Push 50 Ns on each bed plus one extra on the left BB to WP. SS 1½. Orange strippers. Locks N/N, K1 row to the left. SS 2½. Locks CX/CX, K2 rows. SS 3¼. Locks N/N, K1 row. This row may be a little tight, don't rush it. RC000. K to RC30. RC000. SS 4¼. Locks N/AX. On FB only, push one pusher into WP for every N in WP. Set pushers as shown in Diagram 1. K2 rows N/AX, 2 rows N/AX← to RC112. RC000 At each side trans 6 sts from FB to BB and cancel 6 pushers each side on FB.
A TIP HERE: Before transferring sts from the FB to BB, knit down any tuck loops so that you just have the single stitch to transfer. This gives a more even cast off. Having transferred the six sts from FB to BB, cast them off. Cont to knit in patt to RC72. RC000. Locks N/N, K to RC16. Either cast off all the sts or K a further 2 rows at a higher tension and take off on WY.

FRONTS
(Instructions are given for right side, reverse instructions for left side.)
RC000. Push 24 Ns on both beds plus one extra N on the left BB to WP and knit welt as given for back to RC30. RC000. Set pushers on FB only as shown in Diagram 2. Knit in pattern to RC112. RC000. Trans 6 sts from the FB to BB, cancel 6 pushers on FB. On the right side, dec 1 st on both beds and on the left side cast off 6 sts. K in pattern decreasing 1 st on both beds on the right, 6 times, i.e: on rows 12, 24, 36, 48 and 60. K to RC72. RC000. Locks N/N. K to RC16 and either cast off or take off on WY as given for back.

SLEEVES
Push 30 Ns on each bed plus one extra N on left BB to WP. RC000. Knit as given for back welt to RC30. On FB push one pusher to WP for every N in WP and set as shown in Diagram 3. Knit in patt, inc 1 st on each bed each side ev 16th row, 7 times, i.e: on rows 16, 32, 48, 64, 80, 96 and 112. For every stitch increased on the FB push up a new pusher and set in patt. K to RC172. Cast off or take off on WY as given for back.

BUTTON BAND
Push 8 Ns on both beds to WP. Locks N/N, SS 1½, knit zig-zag row. Before proceeding, place a nylon cord over the zig-zag row and hold down gently underneath the beds. SS 2½. Locks CX/CX, K2 rows. Locks N/N, SS 3¼, K1 row. K to RC8 and make buttonhole by moving 4th st on both beds to the 3rd st and the 5th st on both beds to the 6th st, leaving the empty Ns in WP. Cont knitting and making buttonholes on rows 28, 48, 68 and 88 (5 buttonholes in all). Cont knitting to RC400 and remove from machine.

TO MAKE UP
Join pieces of garment and sew on buttons. Place on a flat board or table (a kitchen unit top is ideal). Place a damp towel on the garment and leave until dry.

HINTS
Flat seam the top side of the sleeve to the armhole decreasing (6sts) on back and sides to make a good join. When putting on the button band, stretch ever so slightly when sewing into position. You will probably find the band a little too long. If so, undo sufficient rows for a good fit at the bottom welt and cast off with a fine crochet hook to finish. When increasing on the sleeves, move edge springs out one stitch (both beds, both sides) and pick up the heel of the stitch and place on empty N. Remember your front bed pushers when increasing, one into WP for every new N put into WP. There are many combinations of pusher patterns which you can use, don't be afraid to experiment.

DIAGRAM 1 Pusher positions only. Front bed only
BACK

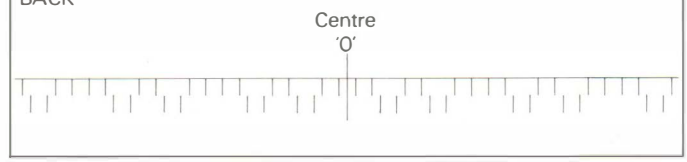


DIAGRAM 2
FRONTS

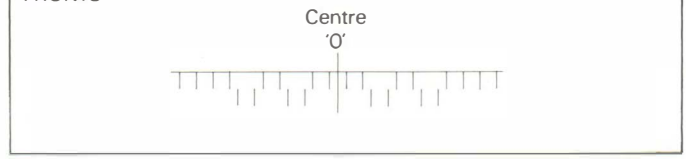
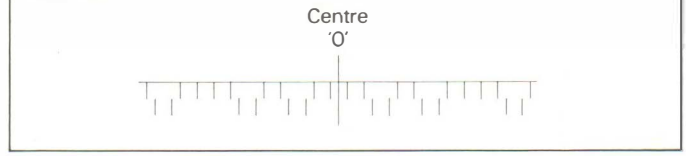


DIAGRAM 3
SLEEVES



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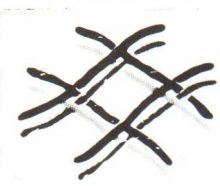


Christmas Baubles Sweater

DESIGNED BY KATHRYN METCALFE

It's not too late to knit this one for yourself for the Christmas celebrations... give the orders a rest and treat yourself.

MACHINES
These instructions are written for standard gauge punchcard machines.

YARN
Any 4 ply Acrylic.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Black (MC), Emerald (A), Cerise (B), Lilac (C) and Purple (D) plus a small amount of fine glitter yarn used with B, C, and D.

SIZES
Finished measurement 86(97, 112)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
4 ply Acrylic.
1 x 500g cone in MC.
Small amounts of A, B, C and D.
Small amount of glitter yarn for use with B, C and D.

MAIN TENSION
28 sts and 40 rows to 10cm measured over st st (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

PATTERN NOTE
We used a fine lurex knitted in with the yarns for the baubles, but this is optional. You could use a 4 ply glitter yarn instead, or just a plain 4 ply and add sequins to give a bit of sparkle!

COLOUR SEQUENCE FOR BAUBLE MOTIFS
20 rows first colour.
20 rows 2nd colour.
23 rows green.
You might like to vary the baubles and knit them as stripes. For example:
4 rows B, 4 rows C, etc.
Electronic users might like to space out the motifs a little more.
First motif G20-G42.
2nd motif Y12-G12.
3rd motif Y42-Y20.

BACK
Using MC, cast on 121(137,159) sts for 1x1 rib. K3 tubular rows. T1/1, K30 rows. Trans sts to RB*. RC000. MT, K128 rows and place a marker for sleeves. Cont straight to RC232. Cast off 38(46,57) sts at beg of next 2 rows. Place rem 45 sts on to WY or comb.

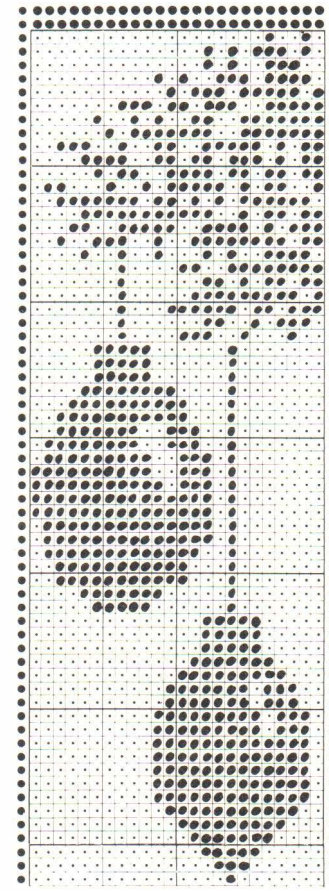
FRONT
Work as given for back to *. RC000. MC and MT, K9 rows. Set machine for single motif. Place and K first motif (over Ns 12-36 to the right of centre '0'). K63 rows of motif. K second motif over centre 24 sts (remember to place a marker on row 128). K remaining motif over Ns 12-36 to the left of centre '0'. RC199. K1 row. Place centre 21 Ns and all those at the left to HP.
Shape right shoulder by dec 1 st at neck edge on next 12 rows. K straight to RC240. Cast off. Place all Ns to the left of centre 21 sts back to WP and complete shoulder to match first. Place rem sts on to WY.

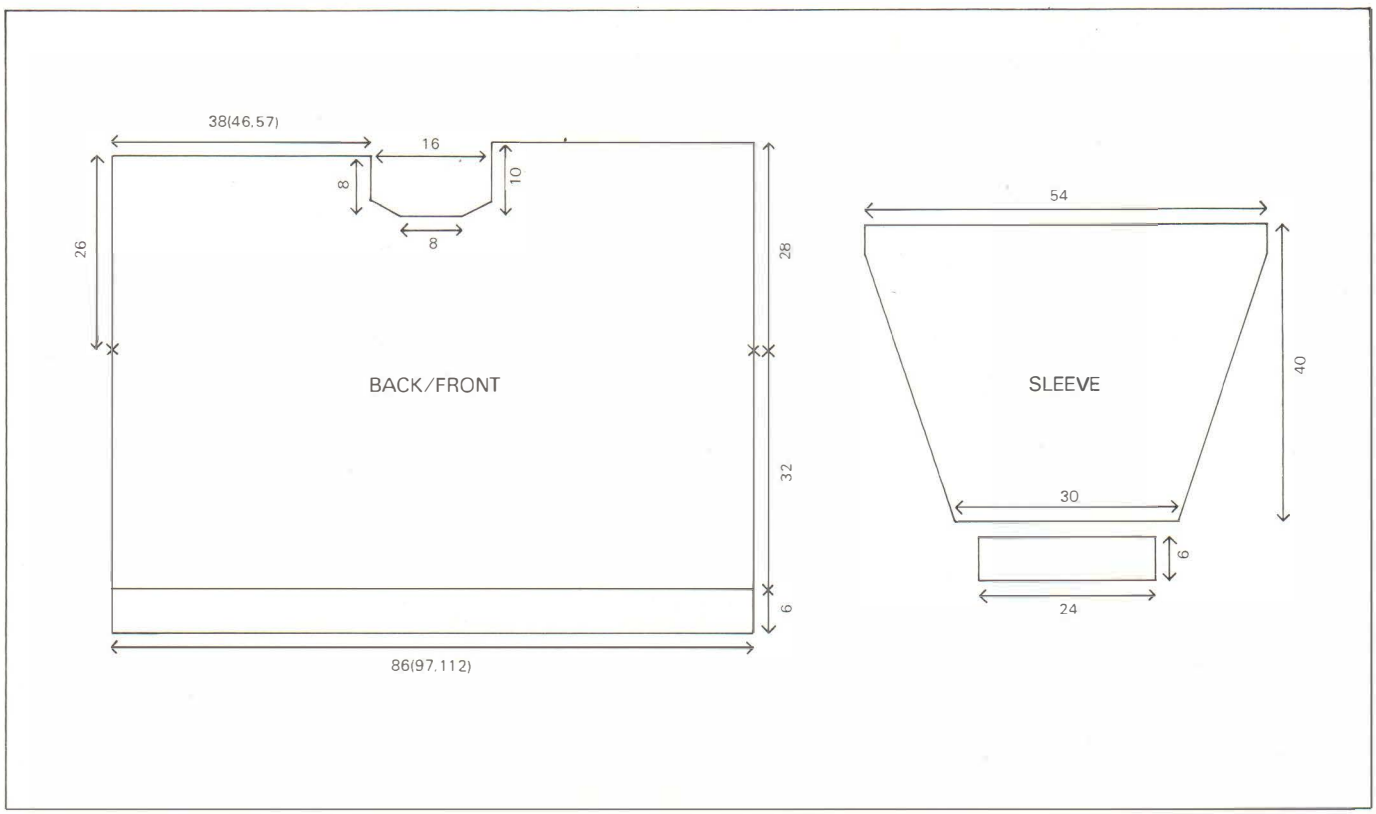
NECKBAND
Cast on 144 sts for 1x1 rib. K3 tubular rows. T4/4, K10 rows. T3/3, K8 rows. T2/2, K2 rows. T3/3, K8 rows. T4/4, K10 rows. Trans sts to RB. K1 row MT. With wrong side facing, pick up 45 sts from back neck, 39 down side neck, 21 sts from holder or WY and 39 sts from the other front side neck. K1 row T10. Cast off loosely. Fold neckband in half and catch down.

SLEEVES
Join shoulders.
With wrong side facing, place armhole edge of sleeve on to 151 Ns. RC000. MT, K6 rows. (Dec 1 st at each side K4 rows. Dec 1 st each side K5 rows). Rep until 83 sts remain. RC160. Run off on WY.

CUFFS
Cast on 74 sts for 1x1 rib. K3 tubular rows. T1/1, K30 rows. Trans sts to RB. Place sts from WY or holder evenly on to Ns. (Dec 9 sts.) K1 row T10. Cast off.

TO MAKE UP
Join side and sleeve seams. Swiss darn highlights and add decoration if required.





Clubs around the country

I am sure I have said before that one of the aspects of my job I enjoy most is talking to knitting clubs around the country. This week I visited Herne Bay Knitting Club and I am looking forward very much to my trip to Perth.

The members of the knitting clubs to me represent the best in machine knitting, not only for the garments they produce, but for their encouragement to the new knitters in their ranks. Club leaders, I know, are constantly looking for new ways to encourage members to try new ideas and new techniques. One of the ways is to run a competition either a special or something on a regular basis.

SUCCESSFUL COMPETITIONS

There are a few ingredients that go into the making of a successful competition... here are some of them:

1. It needs to have a theme. Perhaps it could be seasonal... knitting for Christmas... summer tops or whatever, but it helps to narrow down the field and makes it easier to judge.

2. It needs to cover all degrees of experience so that it might be necessary to have several categories. New knitters (less than six months' knitting) and whatever other categories you have, there should be one for the professional knitters. It is hardly fair for someone who knits for Harrods on a regular basis to compete with someone who may well have been knitting for years but only knits sweaters for the family. With some careful thought, this can be safely categorised so that no one is upset at the outcome. Entries could be divided into equipment... eg: electronic, double bed, chunky etc. A great deal depends upon the number and range of club members. It could be that you have only one category each meeting if you have a large membership.

3. It needs to be practical and economical... no one will want to knit a wall hanging if she knows she will not be able to do anything with it afterwards.

4. It is not always possible, but it is good if the competition gives the knitter the opportunity to try something new, eg: 'your first tuck lace top'. That way everyone starts off on an equal footing and hopefully everyone learns something.

5. Timing is important. The competition should not be too far ahead otherwise the knitters will not get started but they do need sufficient time to get their act together without a rush. If the club meets monthly then an announcement one month with a reminder the next and the completion date the next is probably just about right.

6. Judging should be by the members unless you have specially asked a suitable celebrity to judge your competition. By suitable, I mean someone well qualified to judge the merits of the work fairly... a TV personality would be great publicity for the club, but he or she might not know one end of a knitting machine from the other. A better way is for the club members to vote on slips of paper for the garment of their choice and then the results can be announced the same evening.

7. Finally, the competition should be fairly straightforward and not require too much yarn or too much research. Most machine knitters (especially profit knitters) are short on time but if it is fun, it is profitable (they learn something) and if there is a tempting prize at the end of it then they are likely to give it a go.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
dec = decrease
DK = double knit
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = rear bed
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WP = working position
WY = waste yarn
( ) = figures in brackets refer to larger sizes

Do you cotton on?

Don't knock the good quality industrial cottons writes A.R. TRAYLEN Yarn Markets (UK) Ltd

I have no doubt that I will be taken to task by the purists to whom only 100% cotton is acceptable as a cotton garment, but there are alternatives, and some very good ones.

Cotton, firstly, is a hair from the cotton seed and has its own count (thickness). Cotton count is expressed as 840 yards (hank) per pound weight, whereas worsted count is 560 yards (hank) per pound. It is advisable to realise this, if you should read the label inside industrial cotton, or notice that 2 ply equivalent in cotton count is different to that of worsted equivalent 2 ply used for acrylics, wool etc.

People are sometimes mystified by the different 'handle' produced by cotton. In simple terms, although there are others, industrial cotton comes in matt and mercerised. The latter is a process which takes its name from its discoverer, John Mercer (1844). With this, the lustre of mercerised cotton is produced by a solution of caustic alkali, which swells the fibres.

A considerable proportion of industrial cotton is made today, the purist would say adulterated, by the addition of acrylic, and in some cases, nylon. This has the great advantage of ease of laundering and increases hangability. It also minimises shrinkage which can occur with some 100% cotton. The most used percentage is 50% cotton, 50% acrylic or 70% acrylic, 30% cotton. Don't knock these, for they are used extensively in the stores and produce good garments.

Now to thicknesses, and a word of caution. The main industrial thicknesses are 3/14 (equivalent 2 ply), 3/24 (or 2/16) and singles (i.e. 1/40). The caution comes with the latter as this yarn is very often twist lively and could knit diagonal. People ask me why any firm uses singles if it is so prone. In short, manufacturers put their knitwear through steam tables, which removes the effect of the twist.

There is also a 4 ply equivalent in industry, normally 50/50, but this thickness is usually found in the handknitting trade as 100% cotton and compares unfavourably in price with the industrial, which should be much cheaper.

Now to the controversial bit, for the purist. It may not be widely known in our trade, but most effective cotton-look garments can be produced from man-made fibres, and are used in our store groups extensively. The guilty one is acrylic. It has various forms, but can be recognised on the label as 'cotton-look' or 'open-end' and is in 1 ply equivalent. Open-end is so named as prior to spinning the sliver (an assemblage of fibres in rope form before twisting) is opened, or separated and reassembled.

Open-ended acrylic should be obtainable quite cheaply from any firm that sells good industrial yarns and in a colour range as expansive as the better known 2/30 (1 ply) high bulk acrylic.

Try a garment in this, be impressed, and then tell me you haven't 'Cottoned On'.

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PMK 11/91

Sharing skills – increasing income

We are often advised not to put all our eggs in one basket, and in this useful article PENNY WRIGHT-THOMPSON encourages us to spread our wings a little and perhaps boost the income when the knitting orders are dwindling

As with any business, there are times of the year that are always particularly low — few orders mean less income. But this need not be so, with our skills there is an alternative to bring into use if the order book looks bare. Regardless of how much business we do in a year, whether we are new to self-employed business operations or well established, there is one skill we all have which is also saleable — our ability to use our equipment. This is where a new concept can increase our income — by organising training seminars to teach others the skills of machine knitting.

The first thing to consider is that it is not beyond anyone to teach their own skill to others — but it is important that it is carefully planned beforehand so that a totally professional approach is achieved. If your income is at a low then this is a sensible extra source of income that could increase even more once your first successes meet their friends. Utilise your equipment to its full potential — plan how many hours you have free and organise training on an hourly basis. Offer your training on a one-to-one basis and charge a realistic fee for your tuition programme.

Prepare thoroughly before you start. The first thing you need is some sensible step-by-step learning charts. Sit at your machine and imagine you know NOTHING. How do you start? Make step-by-step notes. Will your students be able to follow them with minimum problem? Have you missed out any steps that are necessary to progress from one stage to another? Do not make the instructions too complicated to begin with. Break up the points of instruction into several easy lessons. Make sure that your students will be handling the machine for most of the time and will feel that they are actually learning skills from the very beginning of the course. One thing to bear in mind is that students taking any course like to have lots of 'hand-outs' — worksheets or instruction sheets to help them with their learning. It is important to your credibility that you produce some sort of work book for your students. These can either be handwritten (neatly), stencilled or, preferably, typewritten. It could comprise: basic instruction sheets for each lesson; machine handling instructions; basic patterns practice sheets; additional practice lessons. Be prepared to provide all materials for your students — build this into your (realistic) fee scales. Remember, you are a specialist passing on valuable training to others.

If you are nervous or unsure of your ability to be able to instruct others, once your worksheets are designed, persuade a relative or close friend to try them out for you, so that you can try a 'dummy run' before you begin charging fees. Once you overcome any apprehensions you will be confident to begin. Your training programme should include opportunities for your students to produce a work folio with knitted samples to show their skills as they acquire them.

It is very important that you approach your training programme professionally. Once you have decided that this is a suitable method of increasing and expanding your business and have decided how much time initially you wish to devote to it, the next stage is to advertise your courses. Be very careful how you word your advertisements, for example, 'Learn machine knitting skills NOW and improve your income potential'. The word 'potential' is important here — it implies that the improvement to income is up to the individual, but that opportunities will exist to do so. Take care that you do not imply any guarantee that success and income will automatically follow your course, otherwise students who do not maximise on their training may try to claim some recompense from you. Avoid such pitfalls. Keep your advertising as economical as possible to begin with, for example at local playgroups, where mums will have a little free time whilst youngsters are at playschool; local libraries; craft shop windows; local newsagents etc. Short concise ads in your local papers need not be too costly.

Depending how much business you want to get in tuition, you could create liaisons with various retail outlets where knitting machines and yarn are sold, whereby you would offer training facilities to people buying equipment from them. In return you could recommend their equipment to any other students you train. Ask them if you could put on training seminars in the shop, where interested purchasers can be invited into the shop for a special free group session (you should get a fee from the shop for your time, as it is advertising their products). Another way to get recruits would be to offer to give demonstration shows to local women's meetings — this is always a good way to stimulate interest.

Finally, think positive, be assertive in your manner, but not patronising, and adopt a semi-formal approach to your teaching. Make a friend of your student, on a one-to-one basis you will spend much time together and it makes instruction more interesting. Include time in the class for discussion — what does the student want from the course? How do they plan to go further? Are there any problems you can help with? Always be honest with your students, if you do not think they can benefit from the course, tell them so — it is pointless taking money where the student may end up disgruntled and dissatisfied. Remember, you have a valuable skill at your fingertips — now may be the time to benefit even more from it.

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